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ABSTRACT

Developed as part of an educational kit that includes a four-part videotape, maps, photographs, and audio tapes, this guide gives teacher preparation information, objectives, teaching strategies, and student activities for each of 3 lessons in 4 units: Unit 1, "Introduction to Folklife," presents a definition in lesson 1, "What is Folklife?" In lesson 2 students examine photographs to further their understanding of folklife. Lesson 3 offers interviewing techniques for collecting cultural data. Unit 2, "Geography & Cultural History," uses maps, written descriptions of the Virgin Islands, recipes, and 6 student activity sheets as resources for lessons on "Map Study"; "Traditional Foodways"; and "Cooking Up Your Own Heritage." Unit 3, "Music & Storytelling," asks students to watch a video segment and listen to a Sengalese storytelling tape as a basis for discussions and related activities. The activities culminate in the formation of a student band in lesson 2, and student composition of a musical story in lesson 3. Unit 4, "Folklife Celebrations," presents lessons; "Comparing Two Celebrations"; "Moko Jumbie and Serignou Mbeur," a discussion of the masquerading stiltwalkers and wrestlers' spiritual coach; and "Plan Your Own Celebration." Appendices give a "Vocabulary"; "Resources"; "Checklist of Kit Contents"; a "Narration of Videotape"; and a kit "Evaluation Form." (MM)

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# Learning About Folklife:

## The U.S. Virgin Islands & Senegal

SO 025 716

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# Apprenons À Propos Des Traditions Culturelles:

## Les Iles Vierges Des Etats Unis Et Le Senegal

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# Learning About Folklife:
## The U.S. Virgin Islands
## & Senegal

A GUIDE FOR TEACHERS AND STUDENTS

CENTER FOR FOLKLIFE PROGRAMS & CULTURAL STUDIES
SMITHSONIAN INSTITUTION

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# *Learning About Folklife:*
## *The U.S. Virgin Islands & Senegal*

Bakary Diedhiou (left) from Ziguinchor, Senegal, and Lamine Mané from Thionck-Essyl, Senegal, perform Diola music for U.S. Virgin Islands schoolchildren at the annual Liberty Day Celebration in 1991 on St. Croix.

# INTRODUCTION

From October 31 to November 4, 1991, U.S. Virgin Islands residents and visitors had the opportunity to experience the first U.S. Virgin Islands Folklife Festival. The Festival was a restaging of the 1990 Smithsonian Festival of American Folklife, which took place on the National Mall in Washington, D.C., and featured the U.S. Virgin Islands and the African country of Senegal. As the term implies, a "folklife festival" is a living celebration of the history and cultural lives of the people of the Islands. At the U.S. Virgin Islands Folklife Festival, many school children from the Virgin Islands had a chance to visit the Festival and meet the tradition bearers present from the Virgin Islands and from Senegal.

This educational kit is an extension of the festivals held in Washington, D.C. and on St. Croix. It was developed by the Smithsonian Center for Folklife Programs and Cultural Studies, using examples of folklife from the U.S. Virgin Islands and Senegal. The kit introduces students to aspects of the traditional culture of these two culture areas and provides "building blocks" to allow students to explore their own regional and family folklife. The kit includes a four-part videotape, maps, photographs, audio tapes, teacher preparation information, background materials written at the student level, student discussion questions and classroom activities. (A complete checklist for the kit is included in Appendix D.) Appendices include vocabulary words, transcripts of the first three parts of the videotape, and resource lists for further study. The following publications are included in the kit for teacher background: 1) a copy of the 1990 Festival of American Folklife program book; 2) a copy of the American Folklife Center's publication *Folklife and Fieldwork*; 3) *American Folklife: A Commonwealth of Culture*, another publication of the American Folklife Center.

This Guide will help the teacher integrate the kit materials into their existing curriculum plans. It can also be used to plan a special unit on folklife which can last from several days to projects lasting an entire semester.

# HOW TO USE THE GUIDE

The Teacher's Guide includes teacher preparation information, objectives and teaching strategies for each lesson, student discussion questions, copies of activity sheets, and ideas for follow-up on each lesson. It also includes maps, line illustrations, reproductions of photographs included in the kit, and printed copies of the narrative of the video available in the kit.

The Teacher's Guide for the kit is prepared in the form of four units, each with three lesson plans. The units include ideas for extending the lessons with more student activities relating to that section. Lessons are geared toward particular kit items (videotape, maps, photos, etc.) or combinations of those items. They are arranged in a logical sequence, designed to build upon one another with the goal of providing a good introduction to the folklife of the U.S. Virgin Islands and Senegal. Teachers may also choose to only use a particular segment of the kit and its corresponding lessons. **In any case, it is suggested that the teacher begin by showing the first section of the videotape to the class to establish the definition of folklife using examples from the Virgin Islands and Senegal.**

Materials are written at a student level of 6th grade and up, but may be adapted to lower grades by teachers.

*The units and lessons are as follows:*

## UNIT DESCRIPTIONS

### UNIT 1: *Introduction to Folklife*

This unit uses the first section of the videotape and the complete set of 8"x10" photographs to introduce students to the definition of folklife and some of its forms. In Lesson One, students view the videotape and discuss what they see. They also engage in an activity related to the videotape. In Lesson Two, students use the photographs to further their understanding of folklife. In Lesson Three, students learn interviewing techniques to collect information about the traditions of their own family and community, following examples from the fieldwork for the folklife festivals.

## UNIT 2: *Geography & Cultural History*

This unit uses the maps, written descriptions of the Virgin Islands and Senegal, selected photographs and the second part of the videotape to further students' knowledge about these two areas of the world and the factors affecting their folklife. In Lesson One, students read descriptions and study the maps to learn basic information about the two culture areas. In Lesson Two, students view the second part of the videotape in the kit, which focuses on traditional foodways to show how food, its gathering, growing, preparation and serving are reflections of region and culture. In Lesson Three, students collect their own cultural recipes and share with the class the ways they reflect their own family and cultural background.

## UNIT 3: *Music & Storytelling*

In Lesson One, students watch the storytelling segment of the video and listen to the Senegalese storytelling audio tape as the basis for discussion and a related activity. In Lesson Two, students listen to the music audio tapes and view photographs of musicians, discuss music in Senegal and the Virgin Islands, and form their own "band." In Lesson Three, students explore the relationships between storytelling and music in the two cultures, and compose their own "musical story."

## UNIT 4: *Folklife Celebrations*

In Lesson One, students view and discuss the third section of the videotape on traditional celebrations in the Virgin Islands and Senegal. In Lesson Two, students compare photographs of the two celebrations in their home settings and at the Festival of American Folklife to learn more about the problems and benefits of restaging a traditional event at a folklife festival. In Lesson Three, students plan their own celebration, using elements of their own tradition and/or creating a new "tradition" of their invention.

Each unit in the Teacher's Guide begins with teacher preparation information. A lesson plan is included for each lesson, with copies of pertinent materials. These materials, along with the set of photographs, maps, student activity sheets, videotape and audio tapes, are found in the complete kit. The Teacher's Guide is designed to give teachers a chance to plan the use of the kit prior to its actual availability in the classroom.

Each lesson is designed to be one class session (approximately one hour) in length. Suggested activities can be assigned as homework or completed in subsequent class time.

Appendices include vocabulary words of terms that may be new to both teachers and students, written copies of the narration from the videotape, a list of further resources, and a checklist for the kit . Please refer to this checklist when reassembling the kit when you are finished with it. An evaluation sheet is also included in the appendix folder — please fill it out and mail it to the Center for Folklife Programs and Cultural Studies, Smithsonian Institution, Washington, D.C. 20560.

Mrs. Marguenta Frett stretches, shapes, and twists "jawbone" candy on a marble slab as children anxiously await the cutting and cooling of this homemade treat

## UNIT 1

# Introduction to Folklife

Leona Watson (right) engages elder Miss Etta in an intense recollection of Virgin Islands community history at the Virgin Islands Festival on St. Croix.

## TEACHER PREPARATION

View the first part of the videotape prior to showing it in class, and look up any unfamiliar terms (see Vocabulary in Appendix). Reading over the transcript of the narration (also in the Appendix) will help explain any confusing portions to students. Look over the photographs carefully and read the captions.

Prepare to spend some time with the Festival Program Book to familiarize yourself with the traditions presented at the Festival. Reading the introductory articles about the Virgin Islands and Senegal will give you a basic understanding of the folklife of these two culture areas. If you have received a copy of the booklets *Folklife and Fieldwork* and *American Folklife: A Commonwealth of Culture*, both written by the staff of the American Folklife Center at the Library of Congress, read them for background as well. The resource list in Appendix C will aid you in locating further information if needed or desired.

## LEARNING OBJECTIVES

After viewing the videotape and the photographs, engaging in discussion, and completing the suggested activities, students should be able to:

- give a simple definition of the terms "folklife" and "tradition"
- name several examples of folklife from the Virgin Islands and Senegal
- recognize one of the functions of a folklife festival (i.e., to introduce a large audience to the folklife of particular parts of the world)
- understand that everyone — even themselves — possesses folklife and a cultural heritage
- see themselves, their families and their communities as worthwhile subjects of folklife study

## LESSON ONE:
# WHAT IS FOLKLIFE?

### STUDENT EXPLANATION

In this lesson, you will view the first segment of the videotape, which is an introduction to folklife using examples from the Virgin Islands and Senegal. After this, you will discuss the videotape. Then, your teacher will introduce an activity which will help you understand "folklife" and "traditions" better.

The videotape lasts about ten minutes. Its main purpose is to define the term "folklife" with examples from the United States Virgin Islands and the country of Senegal. These cultures were featured at the 1990 Festival of American Folklife, and many of the scenes used in the videotape were shot at the Festival. Other scenes were shot during "fieldwork" (work done by folklife researchers in preparation for the Festival) in the Virgin Islands and Senegal.

As you watch the videotape, think about the many types of folklife shown. Jot down some notes about the different kinds of folklife you notice and anything else that impresses you about the two cultures. Think about how the people in the videotape learned their skills, and how they pass these skills on to younger generations. Be prepared to discuss these things with your teacher and classmates.

If there are some terms that you do not understand, look them up in the Vocabulary located in Appendix A. If you have trouble understanding any of the persons speaking in the videotape, see the transcript of the narration (located in Appendix D).

### DISCUSSION QUESTIONS

*1.* Name five examples of folklife you saw in the videotape. Which example was most interesting to you? Why?

**2.** How did the people in the videotape learn their skills? Do you think they will pass them on to younger generations? Why or why not?

3. Did you notice any relationship between the folklife of the U.S. Virgin Islands and of Senegal? If so, explain this relationship. Discuss similarities as well as differences.

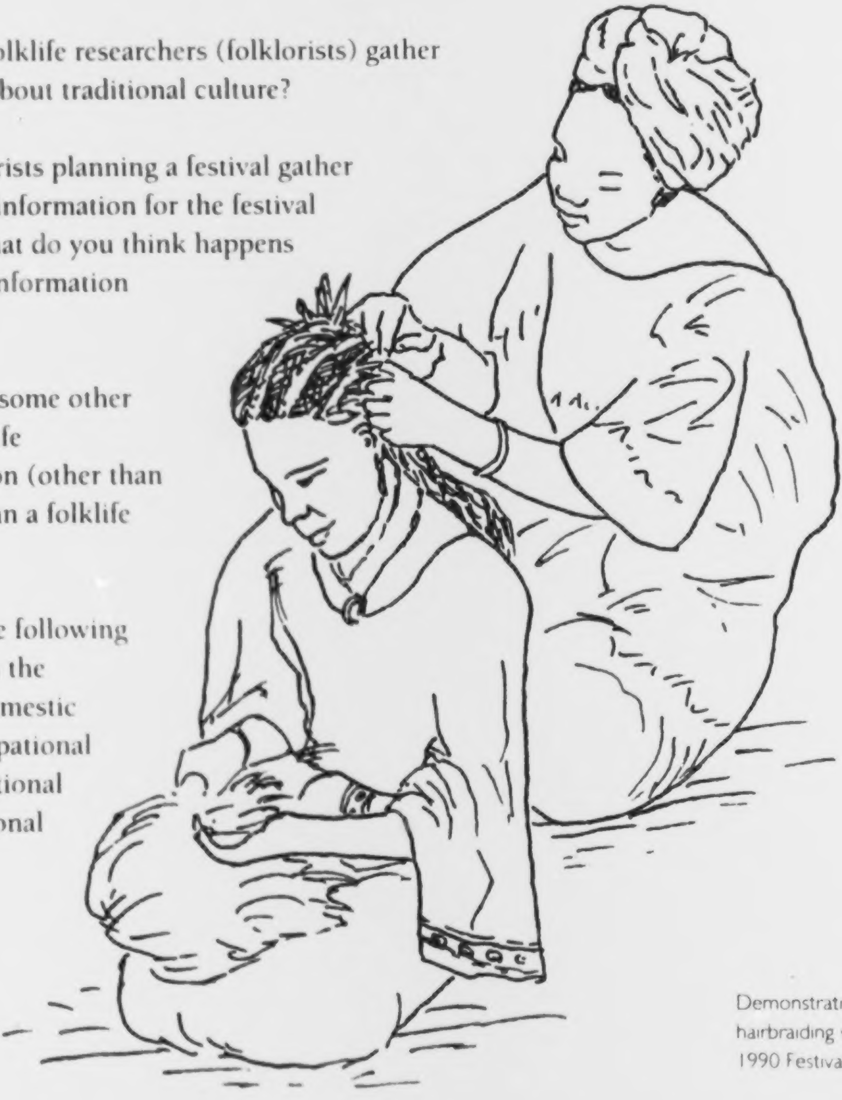
4. What do you think visitors to the Folklife Festival learned from the people from the U.S. Virgin Islands and Senegal? How did they learn these things? What do you think you could learn from visiting a folklife festival?

5. How do folklife researchers (folklorists) gather information about traditional culture?

6. Do folklorists planning a festival gather only enough information for the festival program? What do you think happens to any extra information gathered?

7. What are some other uses for folklife documentation (other than using it to plan a folklife festival)?

8. Define the following terms used in the videotape: domestic folklife, occupational folklife, traditional crafts, traditional celebration.



Demonstrations of Senegalese hairbraiding were presented at the 1990 Festival of American Folklife

# STUDENT ACTIVITY SHEET #1
# WHAT IS FOLKLIFE?

*In this activity, you will explore different types of folklife seen in the videotape. This exploration will help you identify the "folklife" in your own life.*

Follow these steps:

*1.* Based on viewing the videotape, explain folklife in your own words. Share your explanation with the class. Compare it to the definition included in the vocabulary section in the appendix.

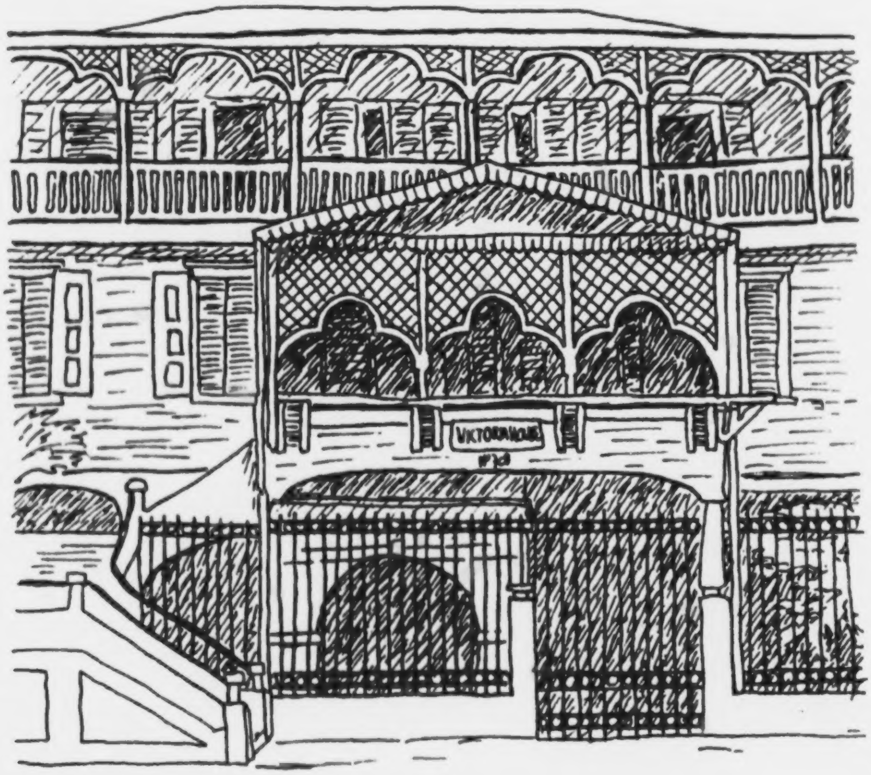
2. a. Write down as many examples of folklife from the videotape as you can. Use the written form of the narration, and/or view the tape again to refresh your memory. Be specific. Mention details as well as you can. Instead of just listing "foods" or "crafts," for instance, list particular types of foods or crafts.

b. Organize your list into large categories. Use headings such as "music," "foods," "crafts" and list every example you found in these broader categories. Add more examples from your own experience. For instance, if someone in your family makes fish nets or goes fishing, list the type of nets they make or fishing they do. If you learned a story from someone in your family or school, list this. If you have ever danced in a Carnival troupe, list this as well. Ask your teacher, parents, grandparents, classmates, and other friends and acquaintances to help you add examples to your list.

3. Using your list of examples, design your own folklife festival. If your list is very long, you may wish to choose only a certain number

of examples to highlight — however, choose at least one example from each of your categories. Think about the following: Would all of the musicians at your festival perform on a stage? How often? Would the craftspeople have booths? How would they demonstrate and display their crafts? What would be the best way for the audience to see and/or participate in other folklife activities (dance, foods, storytelling, occupational and domestic skills, etc.)?

4. Draw a diagram or map of your festival space. You may also wish to create a schedule of events at your festival. (For ideas, see the festival site map and schedule of events in the tan section of the Festival of American Folklife program book. Your teacher has a copy of this book.) Share your ideas with your teacher and classmates, and discuss the different spaces you've designed.



Gingerbread decoration on Victoria House on Strand Street in Frederiksted, St. Croix

# LESSON TWO:

# FOLKLIFE IN PHOTOGRAPHS

## STUDENT EXPLANATION

In this lesson, you will use the set of photographs included in the kit to further explore the meaning of folklife.

This set of photographs shows different types of folklife in the Virgin Islands and in Senegal. Captions on the back of the photos tell more about what is in the pictures. Look carefully at the photographs and read the captions. Take notes on what you see in the photographs. Be ready to discuss the photographs with the class.

Here is a list of the photographs

1. Special Events: *Carnival on St. Thomas*
2. Special Events: *Carnival at the Folklife Festival*
3. Special Events: Lambe *in Senegal*
4. Special Events: Lambe *at the Folklife Festival*
5. Music/Special Events: *Scratch band*
6. Music/Special Events: *Toucouleur women's music*
7. Domestic Folklife: *Fish stew in Senegal*
8. Domestic Folklife: *Cooking in the Virgin Islands*
9. Crafts: *Basketmaking in the Virgin Islands*
10. Crafts: *Basketmaking in Senegal*
11. Costume: *Head ties in Senegal*
12. Costume: *Head ties in the Virgin Islands*
13. Commerce/Trade/Products: *Market in Senegal*
14. Commerce/Trade/Products: *Market in the Virgin Islands*

## DISCUSSION QUESTIONS: GENERAL

*1.* Did the photographs help clarify some of the examples of folklife that you saw in the videotape? What can photographs tell us that a videotape can't, and vise versa?

*2.* Compare your list of examples from the videotape with the examples you see in the photographs.

*3.* Would you add anything to your definition of folklife after studying the photographs?

*4.* Do the photographs remind you of anything in your own neighborhood or community?

## DISCUSSION QUESTIONS: RELATED PHOTOS

These questions compare groups of the photographs for a more focused study of the photographs.

*1.* Compare the photographs of the basketmakers from the Virgin Islands and the basketmakers from Senegal. What materials do they use? Where do they get their materials? How do they learn to make baskets? Do they use their weaving skills to make other items?

*2.* Compare the photographs of the markets in the Virgin Islands and in Senegal. What types of things are sold at each? How are the items for sale displayed? Who are the buyers?

1. **Special Events:** ***Carnival on St. Thomas***

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# CARNIVAL ON ST. THOMAS

A troupe of masqueraders parade down the street in the St. Thomas Carnival. *(Photo by Myron Jackson)*

Carnival is the season when everybody comes together as one. People return home to the Virgin Islands for Carnival from hundreds and even thousands of miles away to celebrate with family and friends. For months prior to the event, people join carnival troupes to participate in the parade. They begin to select themes for their floats and design costumes. The Mocko Jumbies will also be thinking of new ideas for their outfits. Parade participants avidly compete for prizes.

The traditional music of Carnival evolved from masquerading traditions of the past. In the masquerade, musicians accompanied paraders, who wore disguises representing characters. Today, brass instruments have been added to the "scratch" bands which provide the distinctive sound and rhythm for masqueraders dancing in parades at Carnival.

2. Special Events: *Carnival at the Folklife Festival*

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## UNIT 1

# CARNIVAL AT THE FOLKLIFE FESTIVAL

Carnival troupes parade down the National Mall during the restaging of Carnival at the 1990 Festival of American Folklife. *(Photo courtesy of Center for Folklife Programs and Cultural Studies, Smithsonian Institution)*

What happens when a traditional celebration is presented away from its home setting, at a folklife festival? Two such celebrations, the U.S. Virgin Islands Carnival and the Senegalese *lambe*, were re-created at the 1990 Festival of American Folklife in Washington, D.C. These events were chosen for presentation so that visitors could learn how traditional arts — music, dance, costume-making, games, foodways, and storytelling — combine in a folklife celebration. The participants, like these Carnival performers, brought the costumes, musical instruments, and other elements of their traditions with them to Washington, D.C., to show how they celebrate. These photographs will help you understand the difference between the ways Carnival and the *lambe* are presented in their home settings, and at the Festival.

3. Special Events: Lambe in Senegal

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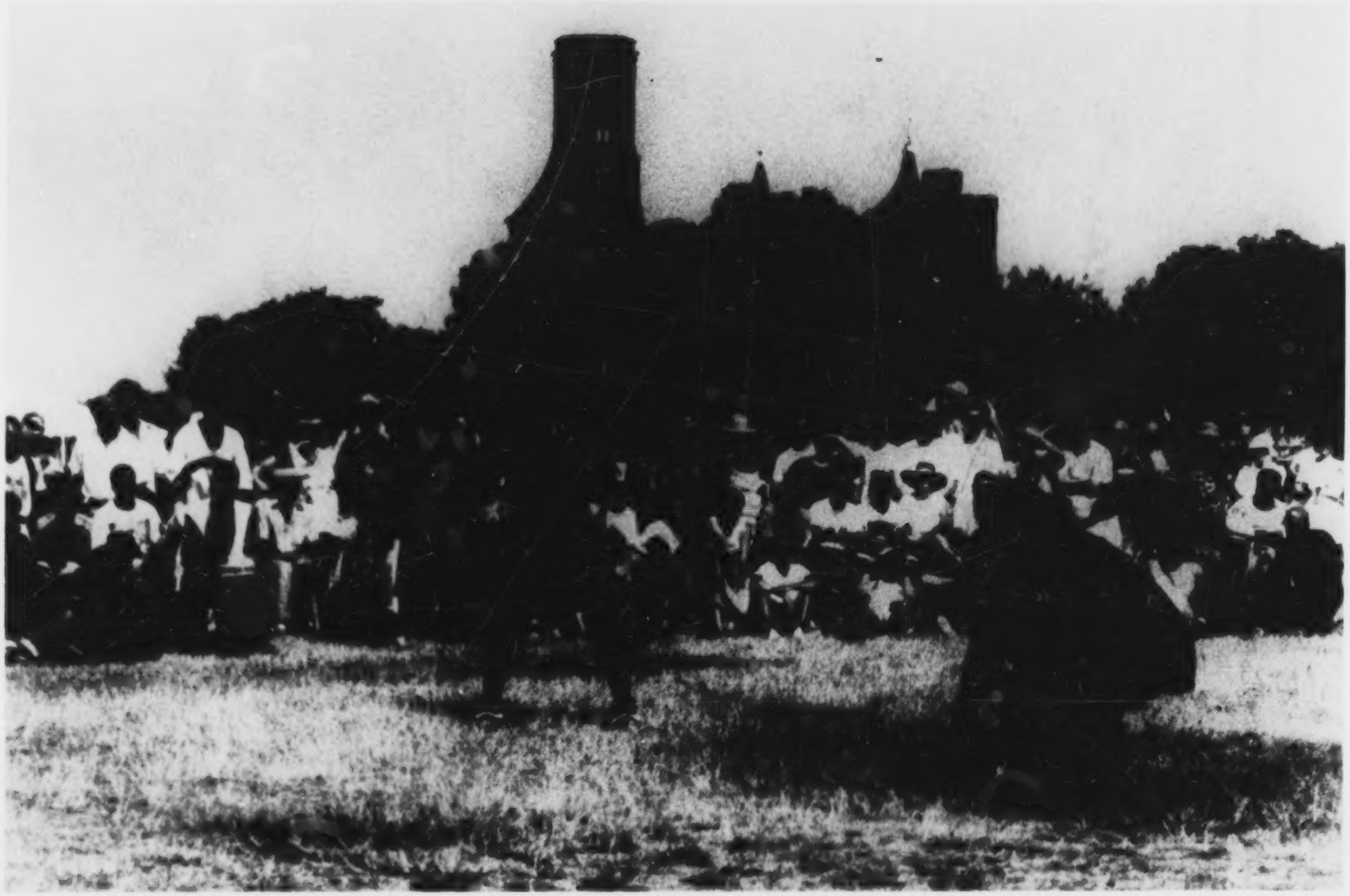
# *LAMBE* IN SENEGAL

M'Baye Diouf, a Serere wrestler, participates at a *lambe* tournament in the farming town of Samba Dia in the Sine region of Senegal. *(Photo by A. Lamine Drame)*

The *lambe* is a traditional wrestling match. *Lambe* tournaments take place each year in rural towns and cities throughout Senegal in the months of January and February following harvest time. To win, each wrestler tries his best to force his opponent off balance and onto the ground. A *serignou mbeur* is the specialist who acts as a spiritual coach to the wrestlers and helps them win the match.

In farming areas, the wrestlers grow crops and raise cattle at other times of the year, but during the harvest celebration, each champion wrestler represents his town in *lambe* contests with the champions from other villages. On the day of the *lambe* people come from miles around to see the fighters compete. Before a match, wrestlers parade into the space where the fight will take place surrounded by their supporters, drummers, singers, and dancers. Wrestlers and their supporters make up songs which boast about their strength and how they will win. These are a lot like some of the rap songs that African-American DJs compose.

4. Special Events: Lambe *at the* Folklife Festival



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# *LAMBE* AT THE FOLKLIFE FESTIVAL

At the *lambe* tournament held on the National Mall for the 1990 Senegal Program, participants Sidy Sary and M'Baye Diouf wrestle while a member of Washington, D.C.'s local Senegalese community serves as referee. *(Photo courtesy of Center for Folklife Programs and Cultural Studies, Smithsonian Institution)*

What happens when a traditional celebration is presented away from its home setting, at a folklife festival? Two such celebrations, the U.S. Virgin Islands Carnival and the Senegalese *lambe*, were re-created at the 1990 Festival of American Folklife in Washington, D.C. These events were chosen for presentation so that visitors could learn how traditional arts — music, dance, costume-making, games, foodways, and storytelling — combine in a folklife celebration. The participants, like these Carnival performers, brought the costumes, musical instruments, and other elements of their traditions with them to Washington, D.C., to show how they celebrate. These photographs will help you understand the difference between the ways Carnival and the *lambe* are presented in their home settings, and at the Festival.

5. Music/Special Events: *Scratch Band*

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# SCRATCH BAND

A scratch band performs traditional quelbé music. From left to right the instruments are: squash (scratch), guitar, claves, "ass pipe" and ukelele. *(Photo courtesy Von Scholten Collection, Enid Baa Public Library and Archives, St.Thomas, Virgin Islands)*

Scratch bands are called "scratch" because of the squash gourd which is scraped for percussion. As musician Sylvester "Blinky" McIntosh, Sr., explained, some musicians make their instruments, others grow them. Some of the other instruments played by the band are made from recycled materials, such as the bass instrument called the "ass pipe" and the triangle, also called the steel. Scratch bands are best known for traditional quelbé and quadrille music, but today they also play popular tunes from the Caribbean and from the mainland.

# TOUCOULEUR WOMEN'S MUSIC

At the 1990 Smithsonian Festival of American Folklife Amayel M'Baye, Boudy Seck, Fily Sock, and Souadou Seck sing to the rhythm of gourds which they hold in their hands. Cire Yene Demba Doro Ba (on the left) plays a Toucouleur stringed instrument called a *hoddu*. *(Photo by Rick Vargas)*

The type of music which the women sing is called *yela*. Dried and emptied gourds like the ones they use as musical instruments are also sometimes used as containers to hold milk and other beverages. This music from the Toucouleur ethnic group is part of a larger tradition of praise singing which has a long history throughout Senegal. Praise songs were sung in the past to honor rulers, heroes, and ancestors and to encourage men going off to war. Some praise songs tell the stories of a person's great deeds and noble character, other songs list the names of many generations of a person's family. In Senegal today traditional singers perform at many occasions — from weddings to political rallies — and can be heard on the national radio station.

Only certain families had the right to become praise singers to the courts of the Toucouleur kings. These *griot* families passed down their skills from one generation to the next.

7. Domestic Folklife: *Fish stew in Senegal*

# FISH STEW IN SENEGAL

Anta Diop and Maimouna N'Diaye prepare a typical Senegalese midday meal of fish stew with rice *(thiebou-dienne)* over an open fire at the 1990 Smithsonian Festival of American Folklife. *(Photo by B. Honzik)*

Senegal has a wide variety of foods and the people of Senegal have many ways to prepare them. Although some traditional foods may vary from region to region and from ethnic group to ethnic group, many foodways traditions such as *thiebou-dienne* and *yassa* (chicken stew with onions and lemon) are enjoyed throughout the country. Rice and a sauce combining fish, meat, or chicken with vegetables are the basis for many dishes. One popular vegetable is okra, which is native to Africa. Senegalese cooks add special seasonings such as tamarind preserve, dried fish and conch to give their meals a flavor that is uniquely Senegalese. People from Senegal who live in the United States, like Anta Diop, often send for these seasonings from home.

# COOKING IN THE VIRGIN ISLANDS

Evarista Santiago grates a cassava root to prepare the dough for Puerto Rican turnovers called *empanadillas. (Photo by Rick Vargas)*

Virgin Islands cooking uses herbs, vegetables, and fruits both native to the Caribbean and brought to the islands by colonizers from Europe, Asia, and Africa. Basic food staples like cassava and sweet potatoes are originally from the Americas, while plantains and bananas were first brought by the Spanish from the Canary Islands located off the west coast of Africa. Traditional dishes included beef, lamb, pork and chicken — meat from animals introduced by the Europeans. However, local fish are equally important in Virgin Islands cooking. Native and imported fruits such as mango, guava, tamarind, and soursop flavor favorite drinks. Coconut is often used for holiday treats.

Cooking traditions are as diverse as the ingredients. Hundreds of years ago, traditions came from Africa and Europe. Today, it is more likely that new traditions come from other islands in the Caribbean or from the U.S. mainland.

9. Crafts: *Basketmaking in the Virgin Islands*

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# BASKETMAKING IN THE VIRGIN ISLANDS

Mrs. Felicia Caines weaves a St. John market basket with hoopvine collected in the forest of St. John. *(Photo by Betz Robb)*

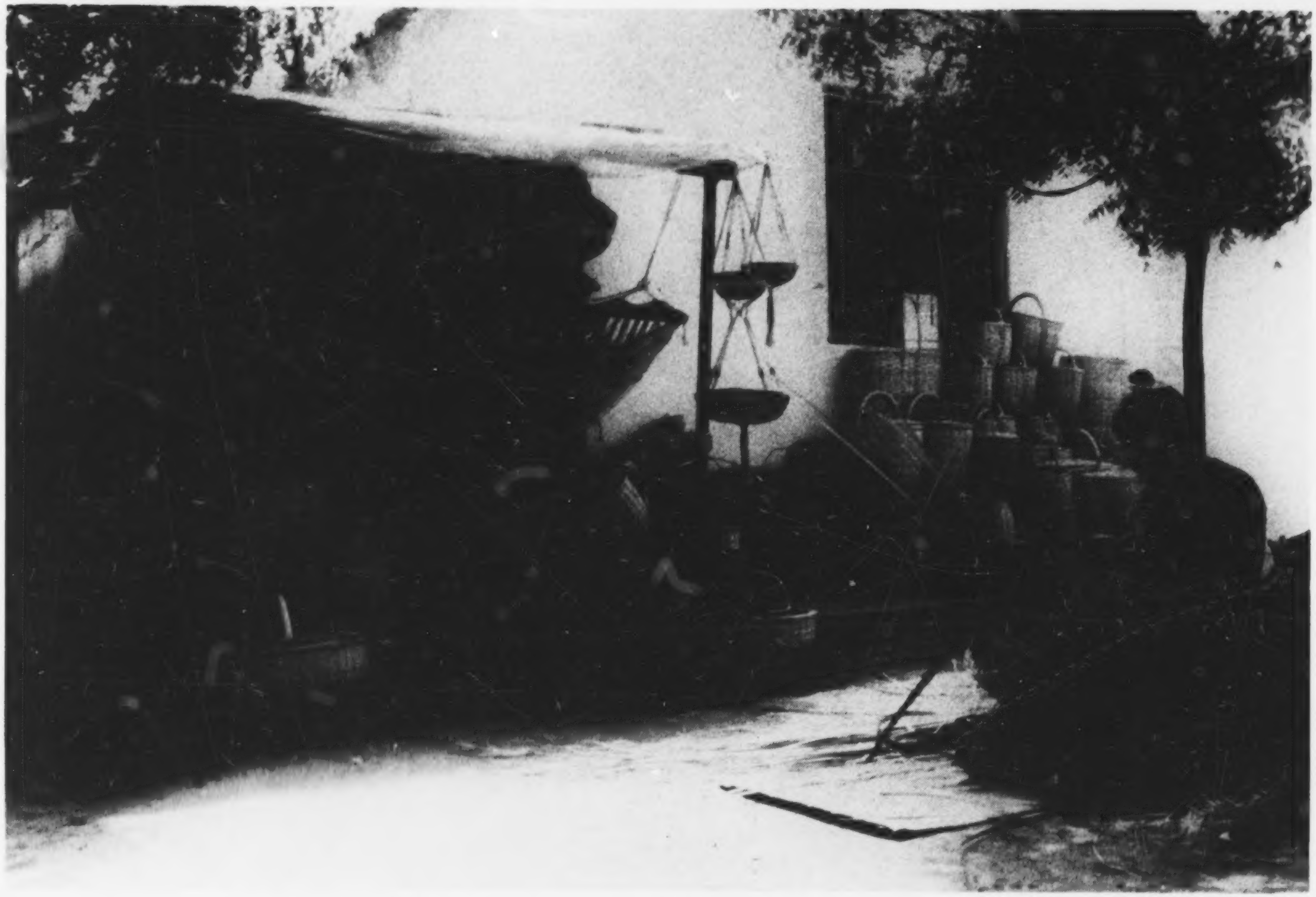
Plants native to the Caribbean characterize the basketry, brooms, and hats made in the U.S. Virgin Islands. The traditional St. John market basket, the melon, and the Tortola basket are all made with local hoop vine. According to basketmakers from St. John, when this vine is collected "in the dark of the moon," it is guaranteed to be worm- and termite-free.

Basketmakers use the pliable whist reed for small baskets, trays, and other domestic items. Women from Frenchtown on St. Thomas continue to make straw hats and baskets with plaited grass, usually brought from St. Barts, the island from which their ancestors emigrated.

An African-style broom is made from the fan-shaped leaf of the tyre palm. For this type of broom, tyre palm bundles are tied together around a stick that serves as a handle. With the same leaf, on the other hand, a French-style broom is fashioned by weaving strips made from the tyre palm stem.

Traditionally, basketmaking enjoyed great social prestige. But materials have become increasingly more difficult to obtain because of changes in land ownership, clearing of forests for homes and for commercial developments, and restricted access to National Park lands.

10. Crafts *Basketmaking in Senegal*



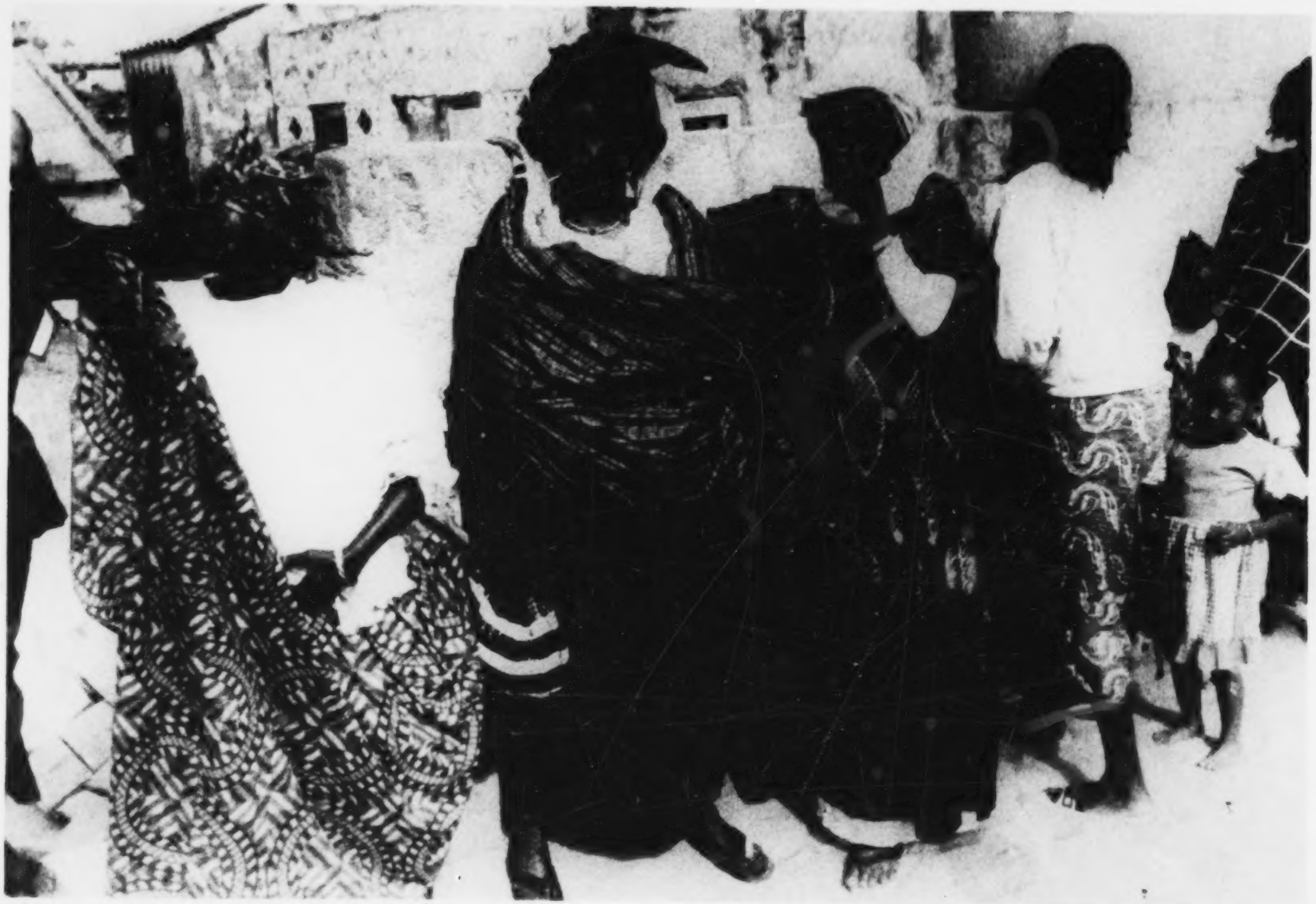
# BASKETMAKING IN SENEGAL

A basketmaker in Dakar, Senegal, displays a variety of basket styles for sale in a local market. *(Photo courtesy INTRASAHEL)*

People make baskets throughout Senegal. The Wolof, Serer, Diola, Balante, and Bassari peoples all have strong basketry traditions. In rural areas, where grasses and other fibers are readily available, the technologies of basketmaking — coiling, weaving, and twining fibers — are used in various combinations for houses and buildings for storing grain (granaries) as well as for containers, mats, fans, and other woven articles of everyday use. In urban areas, basketmakers also use traditional skills and knowledge in the creation of furniture.

The baskets made by the Wolof have a special significance for African Americans. Traditional African American craftspersons in the Sea Islands along the coast of the Carolinas and in Georgia make coiled baskets using a technique and materials — in this case sea grass — similar to those used by Wolof and Serer basketmakers in Senegal. Historic links between the traditions of the Senegalese and the Sea Islanders (known as Gullah) are suggested by similarities in the forms, techniques, and uses of these baskets in the two communities, and by historical records pointing to the presence of substantial numbers of Africans from the region of Senegal who were brought to the Carolinas.

11. Costume: *Head ties in Senegal*



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# HEAD TIES IN SENEGAL

Women and children at a festive event in Senegal wear a variety of head ties and hair styles. *(Photograph by INTRASAHEL)*

Women in Senegal wear head ties as a part of formal dress and because Muslim tradition requires that married women cover their heads in the company of men who are outside their immediate family. Head ties also offer protection from the hot sun. The ways that head ties are wrapped, like the hair styles that they cover, varied in former times according to the ethnic group a woman belonged to, her age, and personal style. Nowadays, head ties and hair styles are still an important part of a Senegalese woman's personal adornment, but, especially in large cities like Dakar, there is more choice both in personal style and in the decision whether or not to wear a head tie.

The three older women in the photograph above are dressed traditionally for a special occasion. They all wear head ties, as is expected for women of their age group. The woman second from the left wears a traditional Wolof wig adorned with gold baubles. Note the hair styles of the young woman whose back is turned to the camera and those of the little girls to her right.

In Senegal cleanliness, good grooming, personal carriage, and attention paid to detail in personal adornment are often linked to moral values, such as *faida* — Wolof for "self-respect" — and *set*, which means physical cleanliness, moral integrity, and purity of heart.

12. Costume: *Head ties in the Virgin Islands*

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# HEAD TIES IN THE VIRGIN ISLANDS

Quadrille dancers at the 1990 Festival of American Folklife wear costumes including head ties. *(Photo courtesy of Center for Folklife Programs and Cultural Studies, Smithsonian Institution)*

Virgin Islands women today wear head ties for special occasions like Carnival, food fairs, and other festivals. In older times, head ties were part of women's everyday wear. In the Virgin Islands and at the 1990 Festival of American Folklife, the Heritage Dancers of St. Croix wore head ties to dance quadrille, bringing a West African element to a European dance tradition.

Head ties are tied in different ways to identify the woman as single, available or married. If the tie ends in two points, the lady is married. If the tie ends in four points, she is saying, "I'm willing, I'm available, and I will accept anything that comes my way."

13. Commerce/Trade/Products: *Market in Senegal*

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# MARKET IN SENEGAL

Foods eaten every day are available in this traditional marketplace on the outskirts of the capital city of Dakar.
*(Photo courtesy of INTRASAHEL)*

Situated on the shores of the well-traveled Atlantic Ocean and also at the southwestern end of ancient trans-Saharan trade routes, Senegal's marketplaces have long been magnets for trade goods from all over the world as well as from within the country itself. Market vendors sell the ingredients for a wide variety of traditional meals prepared at home, household goods and textiles manufactured in factories in Senegal and abroad, as well as traditional crafts created in the workshops of blacksmiths, weavers, cloth dyers, and basketmakers.

The Senegalese market is crowded — a virtual kaleidoscope of colors, voices, aromas, and textures. In the cities, the market is open each day of the week. Country markets travel from village to village in the same region, rotating on a regular weekly basis. Market stalls generally open at sun-up and carry on business until the last rays of the sun disappear. The market is a meeting place, where news of the day is spread by word of mouth and greetings are exchanged. Public declarations are made in which everything and everyone is subject to commentary.

Negotiation skills and the arts of market display are developed at an early age, as young people both buy and sell with older relatives. They learn quickly that the first price offered opens the bargaining but rarely concludes the sale. They also discover that market stalls where the goods are arranged attractively may sell more. Senegalese street vendors who have emigrated to other parts of the world have found these skills are useful in cities outside Senegal like New York and Paris.

## 14. Commerce/Trade/Products: *Market in the Virgin Islands*

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# MARKET IN THE VIRGIN ISLANDS

Here at the St. Thomas marketplace during the 1990 Carnival Food Fair, market woman Sandy Thomas takes time to chat with customers. *(Photo by Betz Robb)*

Markets provide a variety of produce, fish, and crafts to meet people's needs. Vendors sit surrounded by "bush," or wild herbs, local vegetables, such as hot peppers for souse, kallaloo (a spinach-like green), and yams, and fruits in season. Customers consult with vendors about the medicinal properties of bush teas, which are prepared from wild herbs. Brooms, hats, mats, and baskets made by local craftspeople are also sold.

Farmers from the countryside come mainly on Saturday mornings, when most Virgin Islanders do their shopping. On St. Thomas, the Northside Frenchies, descendants of 19th-century French immigrants from the island of St. Barts, provide a great deal of produce and culinary herbs grown on the north side of the island.

The "marriage" of produce is one of the traditions of the marketplace. For example, a prized herb may be sold together as a "marriage" with a more ordinary item, such as a yam, which may not be selling very well. It is improper for a customer to break up a "marriage" and purchase one product without the other.

In addition to produce markets, there are fish markets, where the local catch of the day is sold. Today's Virgin Islanders may go directly to a known fisherman's docked boat to select and buy their favorite seafood.

## STUDENT ACTIVITY SHEET #2

# COSTUME IN THE VIRGIN ISLANDS AND SENEGAL: THE HEAD TIE

*In the videotape, you saw people from both Senegal and the Virgin Islands wearing "head ties" (sections of bright-colored material tied around women's heads). Look closely at the photographs showing head ties in both cultures, and read the information provided by the captions. Then see how many more examples of head ties you can find in the other photographs.*

Think about the following:

- Why are head ties worn in both cultures? Are they worn every day, or for special occasions?

- Judging from the photographs, what are some of the different ways to tie the head ties?

- Do the head ties match the rest of the women's costumes? Why do you think this is important?

- Why are some women wearing head ties in the photographs and some aren't?

- Head ties are worn in the Virgin Islands nowadays only for special occasions. They used to be worn as everyday dress. What changes in the culture do you think caused head ties to become a special occasion adornment instead of everyday dress?

Do the following:

- Take a piece of material or a scarf (you can either bring one from home, or your teacher can provide one.) Try to tie a head tie on yourself. How did you do? Have a classmate try to tie a head tie on you, and try to tie one on him or her.

If you grew up learning to tie and wear a head tie, chances are you had no problem. You may even know how to tie a head tie several different ways.

If you never tied a head tie before, chances are you had a big problem!

- Find someone who is an expert at tying head ties — maybe your teacher, mother, aunt, neighbor, or grandmother. Have this person give you a "lesson" in tying head ties. While you are learning, ask the "expert" some questions:

- Where did you learn to do this?

- How often do you wear head ties? Why?

- Are there different ways to tie a head tie, and do they mean different things?

- Share your new skill and the information you gather with your classmates! Compare head ties — how many variations are there? Do any of them look like the ones in the photographs?

## LESSON THREE:

# FOLKLIFE IN YOUR WORLD

## STUDENT EXPLANATION

The purpose of this lesson is to explore the "folklife" in your own life. Everyone's life is special and unique, and folklife is a big part of this specialness and uniqueness.

Collecting information firsthand from people by interviewing them is an important way that folklorists learn about culture. An interview is a way of obtaining information by asking questions and writing down or tape recording answers. You can use this technique to gather information in your own family or community. You will find that this method of learning about culture is exciting and rewarding, and very different from "just reading about it" in books!

The activity sheet, "Folklife in Your World" will guide you through an exercise collecting more information about an example of folklife in your own experience. Your teacher may assign the first two steps in class and the interview as homework. Before you start your interview, your teacher will lead you in a discussion using the questions below. The teacher will go around the class and ask each student what his or her example will be, and who he or she will interview. If you are having a difficult time deciding on a topic, other students may be able to suggest ideas. Your teacher will review the six questions you plan to ask before you do the interview and will suggest improvements if necessary. The booklet, *Folklife and Fieldwork*, included in the kit, will also help guide you in this activity.

## DISCUSSION QUESTIONS

*1.* What do the following terms mean: interview, observation, log, transcript, survey, documentation, and fieldwork?

2. How do you think you should begin an interview with a person?

3. Is it better to use a tape recorder or to take written notes? Why?

4. Why is it important to take a photograph of a person you are interviewing, if you are able to?

5. Why do you need the permission of the person you are interviewing?

6. How do you think you should finish an interview?

Glass painting by Senegalese artist Modou Fall

## STUDENT ACTIVITY SHEET #3

# FOLKLIFE IN YOUR WORLD

*1.* Review the examples of folklife from your own experience that you listed in step 2.b. of the "What is Folklife?" activity. See if you can add any more examples of folklife from your own life. Did you learn to fish, cook, gather herbs or work with wood from a family member? Can you tell an old story or sing a calypso song? Did an older relative or friend teach you how to play marbles or spin a top? Does your family do anything special on holidays? List as many examples as you can think of.

*2.* Choose one example of folklife from your own life. Describe it in detail. Where did you learn the skill? How long did it take you to learn it? When do you practice your craft/ sing your song/ cook and eat your special food/ etc.? Share this item of folklife with your class. If possible, bring to class an example of something you made using your folklife skill (a basket, a bunch of dried herbs, a cake), sing to the class one of your songs or tell a story, or teach the rest of the class to play your traditional game. Or, you may choose to bring photographs of your family celebrating a special holiday that you can explain to the class.

*3.* Using this example of folklife from your own experience, think of one or more people who helped you learn about this tradition. Choose one of these people to interview.

*Here are some helpful suggestions on how to conduct this interview:*

- Prepare at least six questions to ask the person you are going to interview. Give the person enough time to answer each question thoroughly before you go on to the next. If you have a tape recorder, use it, but only if the person to be interviewed agrees to be recorded. If the person has any photographs or objects that relate to your topic, ask to see them and have the person explain them for you. If you have a camera, ask if you can take some photographs. You may take portraits of the person, or photographs of the person doing something related to the item of folklife, like making a basket or cooking.

4. When you have finished your interview, organize your notes, photographs, tapes and whatever else you have gathered. "Log" (make a list of the information covered in) your audio tapes.* Label your drawings or photographs. Make a chart that compares your survey information.

5. Take all of your organized information and write a 100-word summary of your interview. If you took a photograph, or if you have another picture to illustrate your interview (you may draw one, find one in a magazine, or use one of the photographs in the kit, for instance) put it together with your summary to create a complete idea of the tradition you researched. Show your summary to your classmates and find out if they understand the tradition from your explanation.

6. Make a bulletin board or scrapbook of the traditions collected by the class.

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*A format for logging tapes is suggested on page 30 of a booklet your teacher has called *Folklife and Fieldwork*, published by the Library of Congress' American Folklife Center.

# UNIT 2

# Geography & Cultural History

A young Virgin Islander observes a scale full of fish being weighed for a customer on a pier on St. Thomas

## TEACHER PREPARATION

Study the maps reproduced here and read the background information. If you have the complete kit, also study the fold-out maps. Read the background articles about the Virgin Islands and Senegal in the 1990 Smithsonian Festival of American Folklife program book. View the second segment of the videotape, which explains how foodways can help us understand the history and geography of another culture. If you would like to consult more maps, see suggestions for obtaining extra maps in the Resources in the appendix. For more information about the cultural history of the Virgin Islands and Senegal, see the Resources.

## LEARNING OBJECTIVES

After working with the maps, viewing the videotape, and completing the suggested activities students should be able to:

- locate the Virgin Islands and Senegal on a world map or globe
- list major features of the terrain, climate and cultural history of the two areas
- recognize how foodways — the gathering, preparation and serving of food — can reflect an area's cultural history and geography
- use food traditions to learn more about the cultural history and geography of their own families and communities

St. John Market Basket made from hoop vine which grows wild on the island of St. John

## BACKGROUND INFORMATION:

# GEOGRAPHY & CULTURAL HISTORY

### U.S. VIRGIN ISLANDS

The U.S. Virgin Islands is a territory of the United States. It is located in the Caribbean region, and it consists of over 50 separate islands. The three main islands where people live are St. Croix, St. John and St. Thomas. The population of these three islands is about 104,000 people.

The islands were home to Arawak and Carib Indians long before Columbus landed in 1493. During its history, the U.S. Virgin Islands were settled and colonized by English, Dutch, Danish and French. In the 1600s and 1700s, many enslaved Africans, especially those from West Africa, were brought to the islands to work on the large sugar plantations. In 1917 the islands were purchased by the United States from Denmark and became a U.S. territory. In the 20th century, many people from other Caribbean islands, including the British Virgin Islands and Puerto Rico, have made the U.S. Virgin Islands their home.

The cultural heritage of the U.S. Virgin Islands, then, reflects a combination of different influences — from Europe, Africa, other Caribbean islands, and even from the Middle East. These influences can be traced in the dances, the music, the foods, the dress, the stories and the celebrations of U.S. Virgin Islanders.

The culture of the U.S. Virgin Islands was and is further influenced by its terrain and climate. Surrounded by water, and possessing a tropical climate, fishing has always been an important source of income and food. St. Thomas has steep mountains throughout the island making it difficult for planting. Its economy has depended on its deep harbor. St. John and St. Croix have flatter lands better suited for cultivation. In early years, many sugar plantations were located on these islands. Today in St. Croix plantations have been converted primarily to grazing lands for cattle. On St. John, two thirds of the land is claimed by a National Park. Residents still grow produce for home use.

Because of their lovely beaches and mild climate, the U.S. Virgin Islands have also become a popular spot for tourists.

## SENEGAL

Senegal is a country located at the westernmost tip of the African continent — in fact, at the closest point to the Americas. The population of the country is about 6.5 million. Roughly 1 million people live in the capital city, Dakar, which is located on a peninsula on the west coast of the country and bordered by the Atlantic Ocean. The country also has several other large and modern cities, although many people live in smaller towns and villages. French is the official language, however, the language spoken most widely is Wolof. Ninety-two percent of the citizens of the country are of the Muslim faith.

Senegal has long been a point of contact and interchange between many cultures. The country was at the southern end of caravan trade routes that crossed the Sahara Desert from the 12th to the 16th century. This trade brought Senegal into contact with Arabs from the Middle East, Africans from other parts of the continent, and Europeans. Goree Island, part of Senegal, was the last dry land that many enslaved Africans touched before being torn from their ancestral homes and transported to the Americas (in the 16th and 17th centuries). In the late 19th century, the nation was colonized by the French and became the capital of French West Africa until Senegal received its independence in 1960. From the early 20th century it became a center for Western trained artists, writers and scholars of French-speaking Africa.

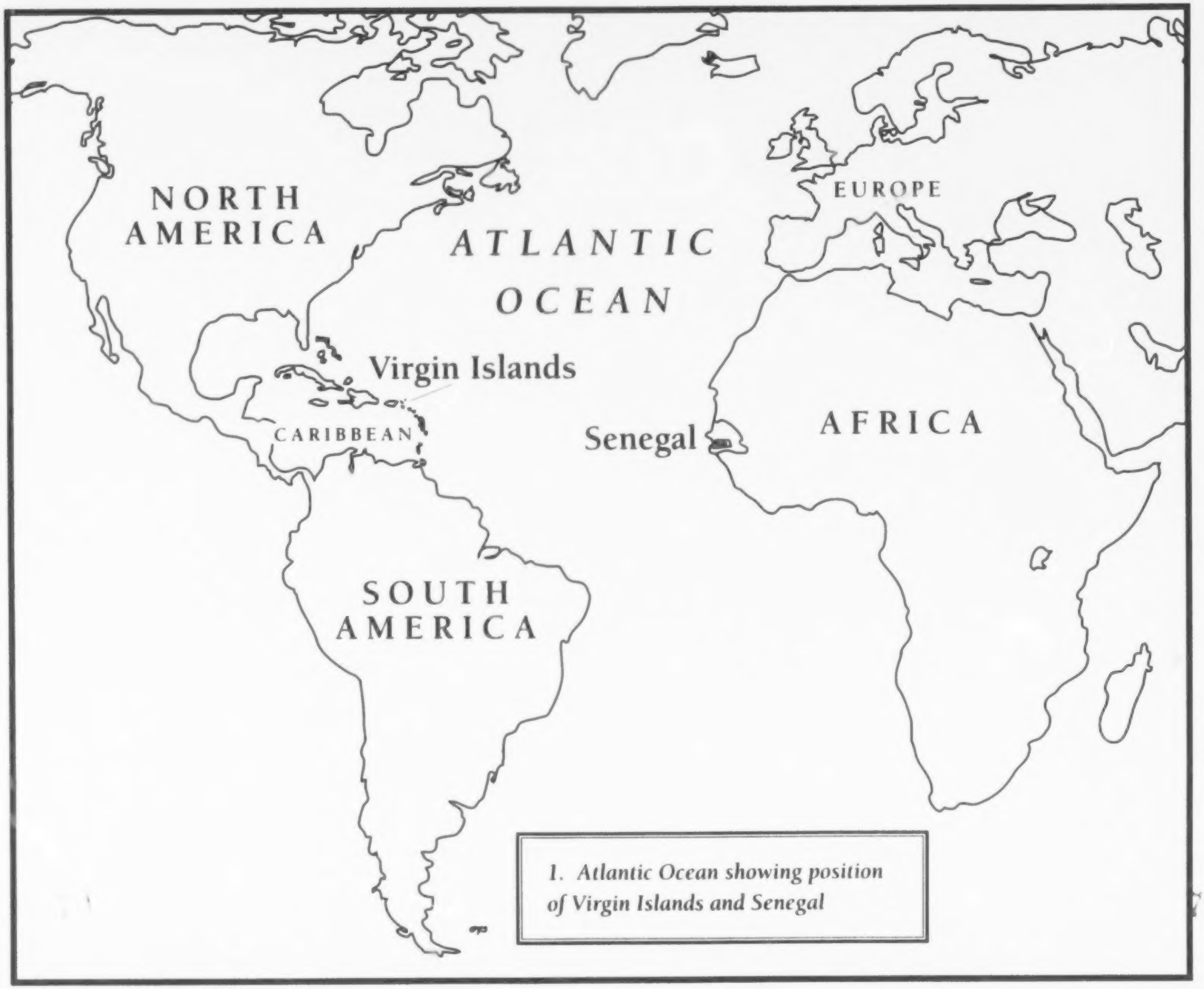
Senegal is home to many ethnic groups. These include Wolof, Serer, Toucouleur, Peul (Fulani), Diola, Manding, Soninke and Bassari peoples. People have also migrated to Senegal from other African countries, France, Haiti, the French Antilles and the United States. Each group has its own language, and folklife traditions like music and dance, crafts, foodways and storytelling. But the cultural heritage of Senegal as a whole has been influenced by the many cultures with which it has come into contact over the centuries.

Senegal is a large country, 196,712 square kilometers, located on one vast plain where the altitudes are rarely higher than 100 meters. There are 500 kilometers of sea coast which varies from rocky to sandy. Different parts of the country have different climate and terrain. The north is hotter and arid and the south lush and tropical. Some parts of the country are similar to the U.S. Virgin Islands in climate and terrain, and some of the same fruits and plants are grown there. Fishing is the second largest industry and an important source of food. Peanuts and cattle are also important as sources of income and subsistence. In recent years, tourism has become one of Senegal's major sources of income. Many people of African descent come to Senegal and make pilgrimages to Goree Island. The government of Senegal is planning a major monument to the descendants of Africans who survived slavery in the Americas.

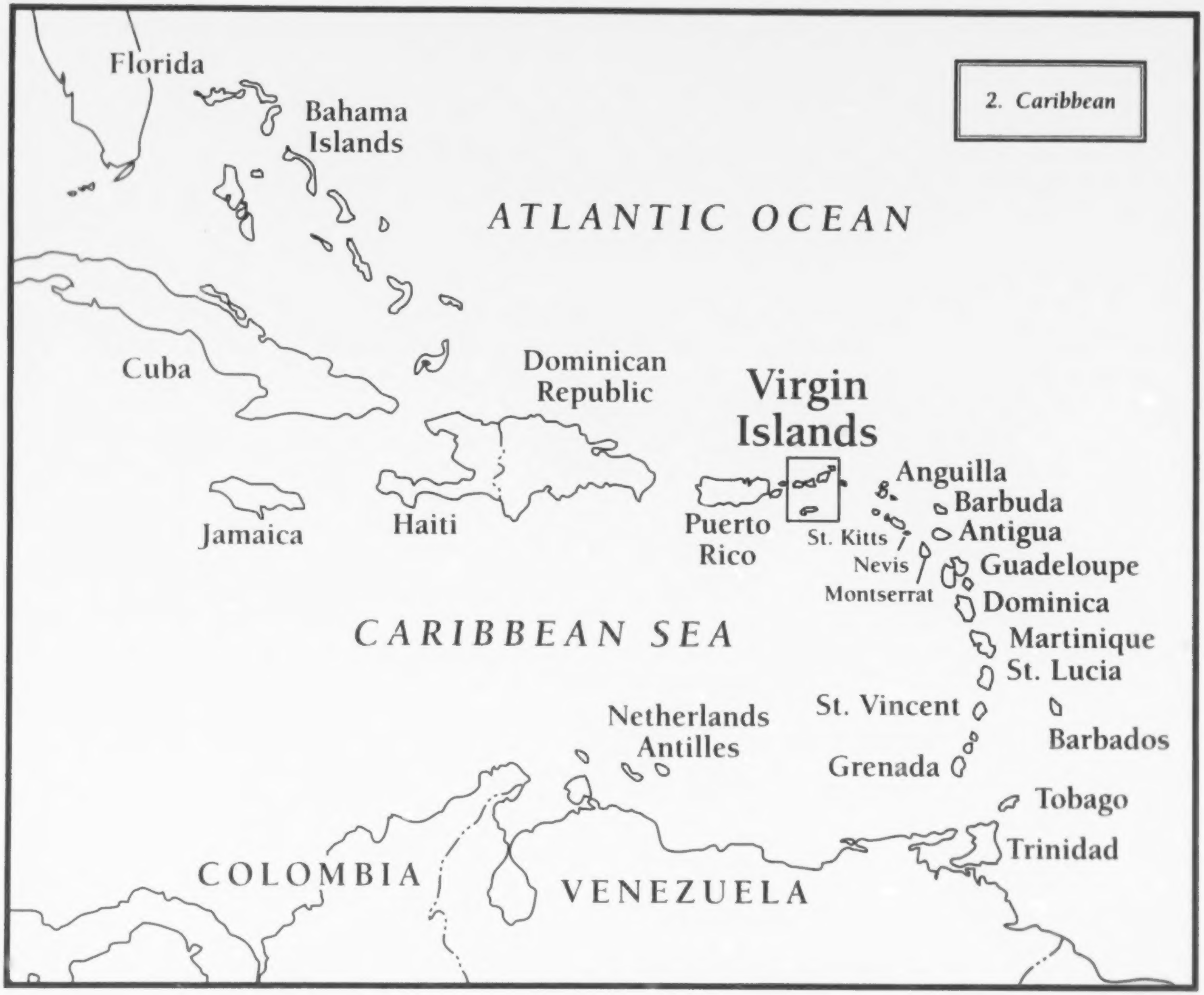
Senegalese woodcarver Abdoulaye "Gadiaga" Sene, uses a traditional tool to carve the base of a drum at the 1990 Festival of American Folklife

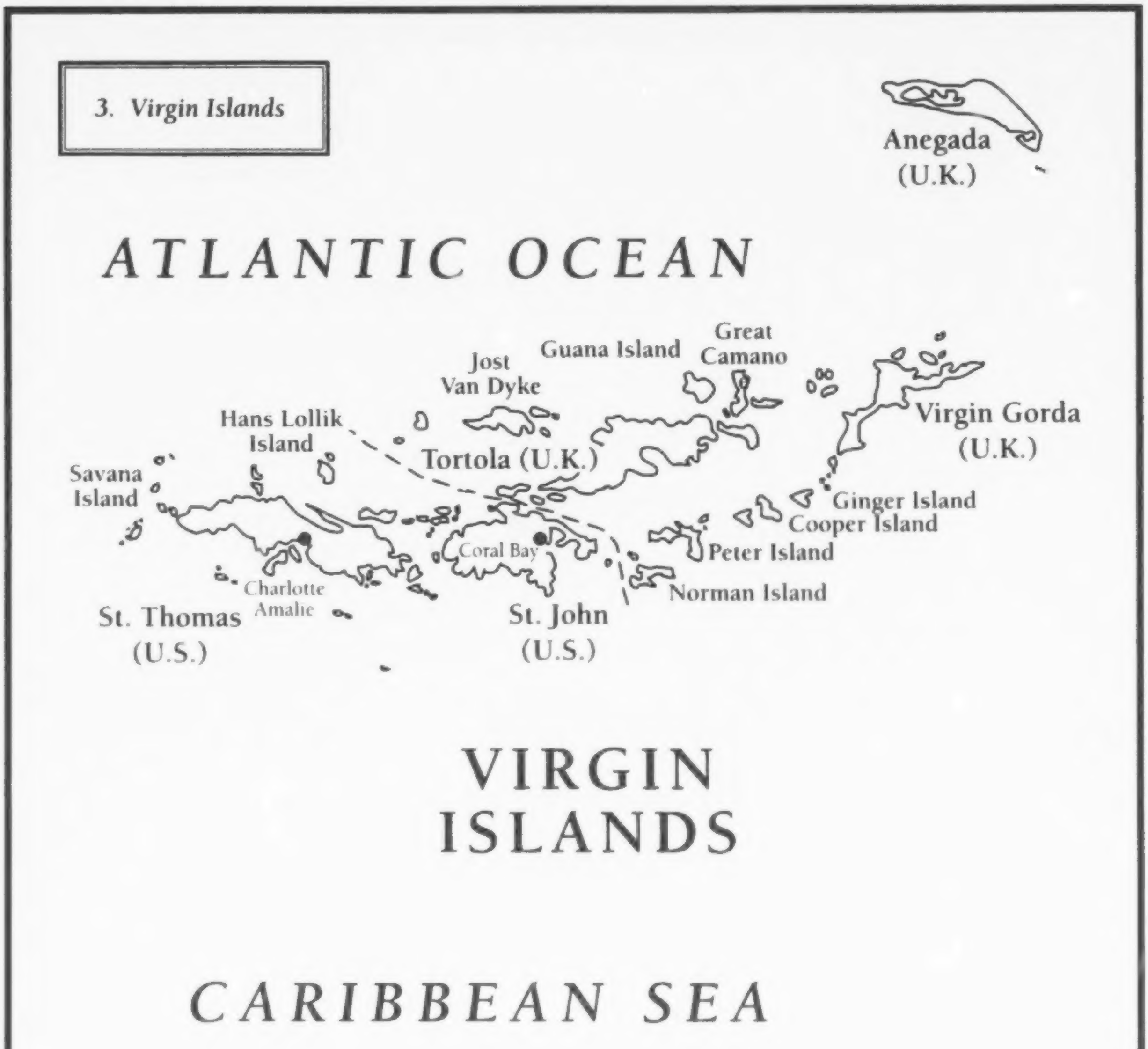
# MAPS

1. *Atlantic Ocean showing position of Virgin Islands and Senegal*
2. *Caribbean*
3. *Virgin Islands*
4. *Senegal showing cultural groups*
5. *Virgin Islands showing cultural influences since 1945*

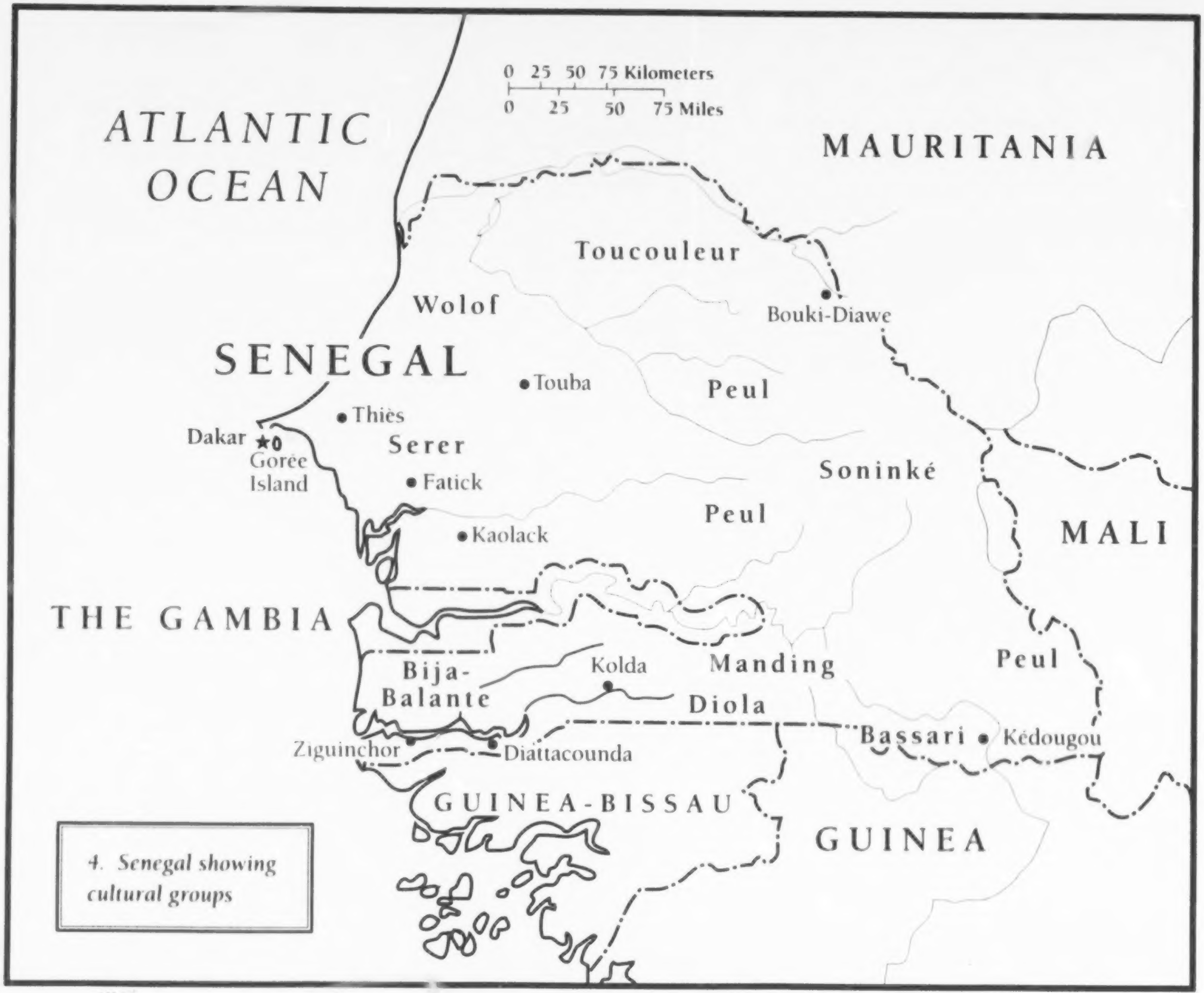


1. *Atlantic Ocean showing position of Virgin Islands and Senegal*

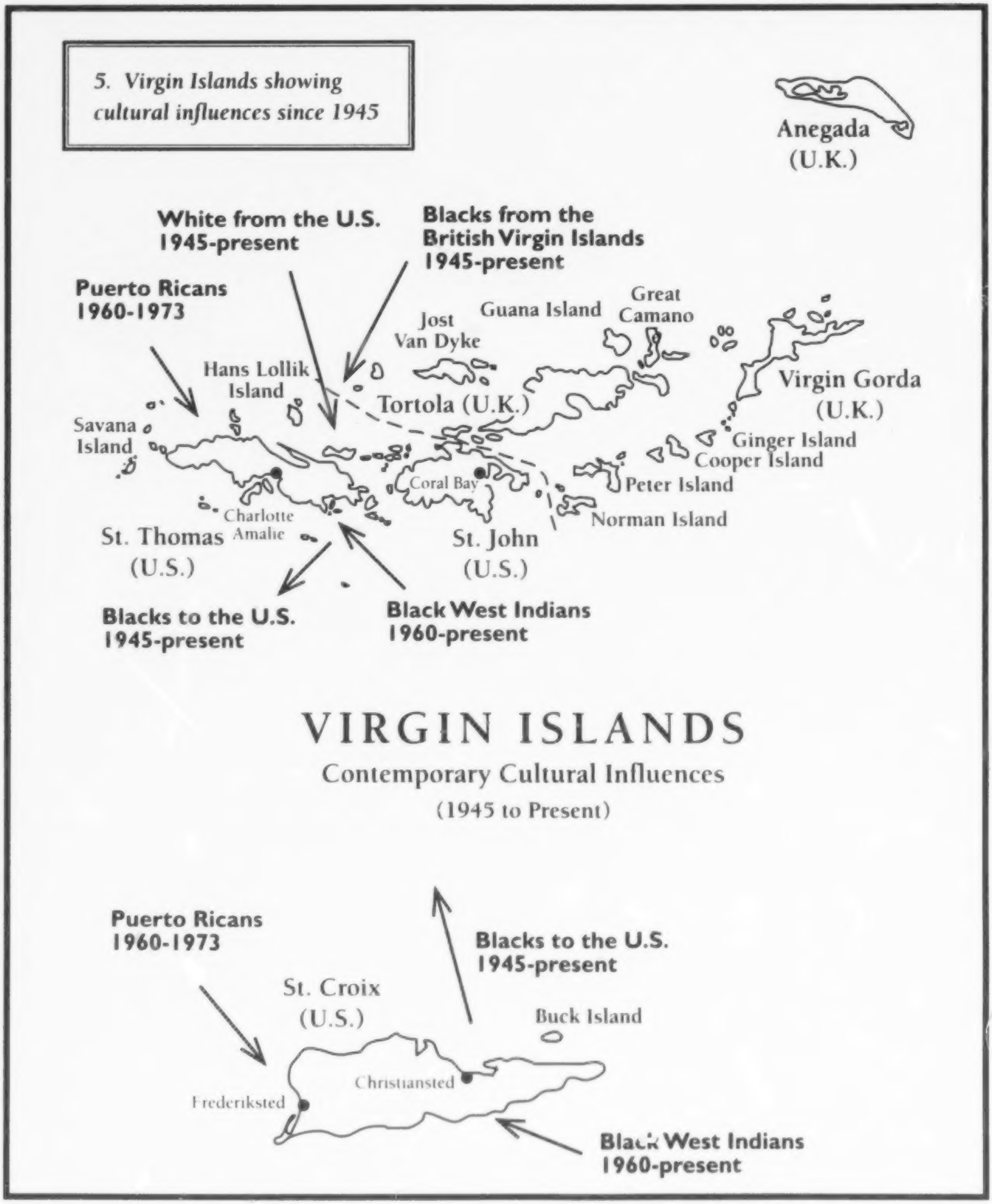

2. Caribbean
Florida
Bahama Islands
ATLANTIC OCEAN
Cuba
Dominican Republic
Virgin Islands
Jamaica
Haiti
Puerto Rico
Anguilla
Barbuda
Antigua
St. Kitts
Nevis
Montserrat
Guadeloupe
Dominica
Martinique
St. Lucia
CARIBBEAN SEA
St. Vincent
Barbados
Netherlands Antilles
Grenada
Tobago
Trinidad
COLOMBIA
VENEZUELA



*3. Virgin Islands*



*4. Senegal showing cultural groups*



*5. Virgin Islands showing cultural influences since 1945*

# LESSON ONE:
# MAP STUDY

## STUDENT EXPLANATION

Study the maps of the Virgin Islands and Senegal, and read the written information. Using the small map that shows where Senegal is in relation to the Virgin Islands, find both places on a world map or globe. Notice the location of these two areas in relation to each other and to the rest of the world. Check the details on the large maps, such as the map "keys" (the small boxes that tell what the symbols on the maps mean) and the "scale" (the bars that show how many miles one inch represents on the map). Then, answer the questions below.

## DISCUSSION QUESTIONS

1. How large is Senegal compared to the Virgin Islands? (One way to think of it: How many Virgin Islands could you fit into an outline of Senegal?)

2. How far is Senegal from the Virgin Islands? (One way to think of it: How long would it take to reach Senegal from the Virgin Islands by airplane? By boat?)

3. How many languages are spoken in Senegal? How many languages are spoken in the Virgin Islands? Why is French the "official" language of Senegal, when so many other languages are spoken there? How did English become the official language of the Virgin Islands? What other languages were spoken in the Virgin Islands in its history?

4. What is the "climate" of the Virgin Islands and Senegal? (What is the temperature like year-round? Is there a lot of rain or a little?) How does the climate of the two areas affect what is grown there; what type of houses people live in; what kind of clothes people wear? Are there similarities between the two areas?

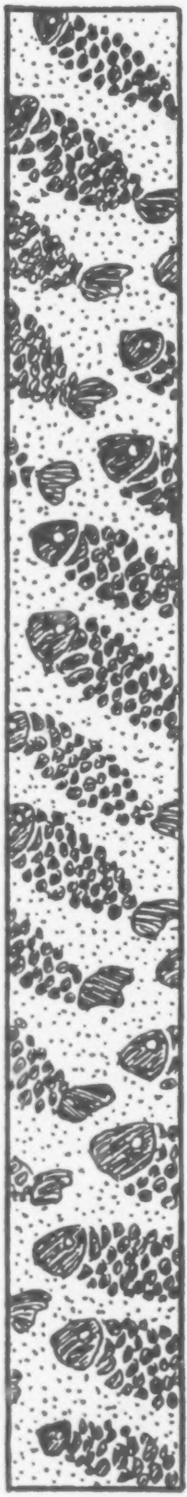
5. What is the "terrain" of the two areas (are there mountains, ocean

shore, rivers, plains, deserts)? How does the terrain affect how people live, what they do for a living, how they get around?

Lucille Roberts continues to grow sugarcane for herself, family and friends in her backyard on St. Croix

## STUDENT ACTIVITY SHEET #4

# "PUT YOURSELF IN THEIR PLACE"



### PART I:

*Imagine you are a person from Senegal, in the 1700s, who has been captured and sold into slavery to a plantation owner on St. Croix, Virgin Islands. Using the maps and other information provided, write a story about your experience. Use the following questions as a guide:*

- How, and by what route, did you get to the Virgin Islands? What was the trip like?

- What is your new "home" like, compared to your old one? What do you miss? What seems particularly strange? Is anything similar?

- Will you be able to practice any of your Senegalese culture in this new place? If you try, what do you think the plantation owner will think?

- Have you ever felt like a "stranger in a strange place"? (Perhaps when you traveled to another place where people spoke differently and ate some different foods.) How is this similar and different from the way the slaves must have felt?

### PART II:

*Imagine you are a person from the Virgin Islands today, planning a trip to Senegal for a vacation. Using the maps and other information, plan your trip using the following questions as a guide. (You may be able to consult*

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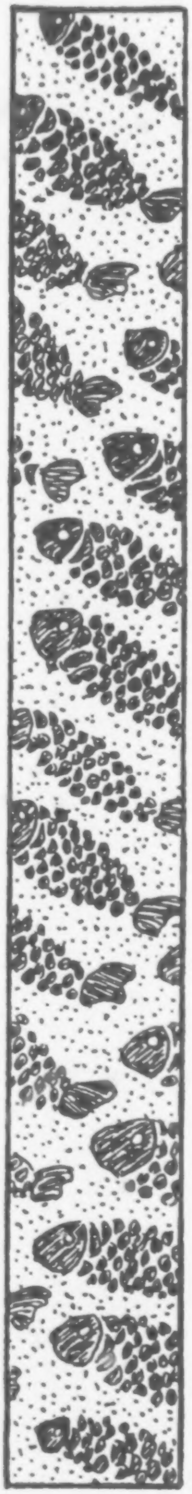
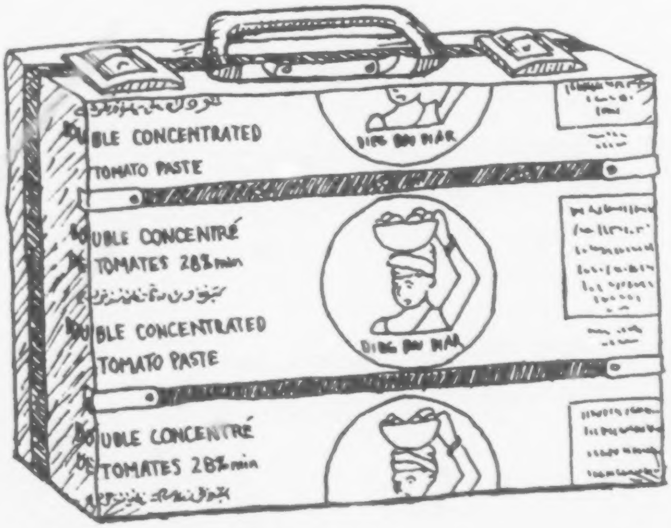


*an actual travel agent to help you with some of the information!)*

- How long will it take to get to Senegal by air? Will it be a non-stop flight? If you decided to travel by ship, how long would it take?
- What kinds of clothes should you bring? Will you need a passport? What type of foreign phrase book(s) should you bring?
- What types of souvenirs do you plan to bring back? What kinds of foods do you think you will eat there?
- How do you think you will feel, going to a strange place? Do you think people will treat you, as a "foreigner," well? Why or why not?

*Plan your "itinerary": where you plan to go within the country of Senegal, and what you would like to see while you are there. Use the photographs as a guide to some of the traditions you might see while you are there.*



This case made from aluminum cans and other recycled materials by Senegalese craftsman Amadou Ba at his workshop in a Dakar marketplace.

## LESSON TWO:

# TRADITIONAL FOODWAYS

### STUDENT EXPLANATION

The section of the videotape you are about to watch tells about traditional foods in Senegal and the Virgin Islands. The foods featured are "kallaloo" from the Virgin Islands, and "thiebou-dienne" from Senegal. Both dishes use many of the foods and seasonings that are grown, gathered wild, or fished for in these cultures, as well as traditional cooking methods reflecting their histories. Take note of the similarities and differences in the two dishes. Be prepared to discuss the videotape with your classmates.

### DISCUSSION QUESTIONS

1. What are the main ingredients of kallaloo and of thiebou-dienne? How are they gathered? How do these ingredients reflect the climate and terrain of Senegal and the Virgin Islands?

2. What are the traditional cooking methods of the two dishes?

3. What special knowledge and equipment are needed to prepare the two dishes?

4. How and when are these dishes served? What does the method of serving the dishes say about these two cultures?

5. Can you think of any dishes in your own experience that are similar to thiebou-dienne or kallaloo?

# BACKGROUND INFORMATION: FOODWAYS

## VIRGIN ISLANDS FOODWAYS

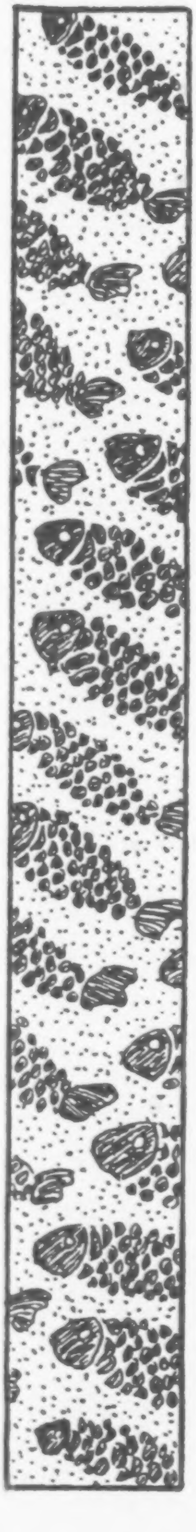
The diversity of Virgin Islands cooking springs from its multicultural heritage. African fritters, Danish salt fish and herring gundy, British black cake, Austrian Vienna cake, Danish candies and Spanish seasoned rice are but a few "imports" that come to mind. Native cooking, or specialties of the islands, include meat-filled patés, kallaloo, stew beef, mutton (actually goat) and daub pork served with fungi and sweet potato. Fry fish and Johnny cake are prepared on a coal pot fired up at picnics and food fairs. The coal pot became particularly important after hurricane Hugo made electric home appliances useless. Maubi, ginger beer or fresh tropical fruit drinks complement a traditional meal. In the fall the guavaberry is harvested to make a fruit wine or rum for Christmas.

## SENEGALESE FOODWAYS AND *TERANGA* — THE ARTS OF HOSPITALITY

In Senegal, treating visitors and guests properly is very important. The Wolof word *teranga* describes the traditional hospitality observed in Senegal. Such things as laying out a ceremonial cloth for arriving guests to step on, sharing food with a stranger to the village, and presenting gifts to visitors when they depart are ways of showing respect for a guest, and also showing that the host is generous and well brought up. Other small but important gestures of *teranga* include waiting for a guest to finish eating before leaving the common bowl and avoiding a loud tone of voice in conversation. These traditions help to build bonds between individuals and families and reinforce the cultural identity of Senegalese people.

## STUDENT ACTIVITY SHEET #5

# NOW YOU'RE COOKING!



*Study the recipes for some Virgin Islands and Senegalese dishes included in this unit and talk about the following:*

- What do these recipes tell us about the traditions and cultures of these two places?
- Which ingredients are "native" to the cultures? Which have to be imported?
- If you were to try to cook these dishes, would you have all of the ingredients? If not, where would you get them?

*Imagine that you are a person from either Senegal or the Virgin Islands who has moved away from his or her native land to live in a large city on the mainland of the United States.*

- How would preparing and eating some of these dishes make you feel more "at home"?
- Would you be able to find all of the ingredients in your new home?
- When would you be most likely to prepare and eat these dishes, and who would you invite to dinner?

*You might like to try to cook one or two of these dishes at home and bring some into class to taste, or you may wish to prepare one together as a* *class project. If you do not live in Senegal or in the Virgin Islands, you may be able to find some of the ingredients you need at a Caribbean or African specialty store. Ask your teacher to help you locate the missing ingredients.*

Anta Diop and Maimouna N'Diaye prepare a typical Senegalese midday meal of fish stew with rice (thieboudienne) over an open fire at the 1990 Smithsonian Festival of American Folklife

# RECIPES

## KALLALOO

*Louise Petersen Samuel of St. Croix, U.S. Virgin Islands explains that "Kallaloo is a favorite dish for parties and picnics. It is very nutritious because it contains a variety of greens, such as tannin leaf, bower, popololo, bata bata, whitey Mary, pussley and kallaloo bush. Spinach may be substituted for greens. In the old days, our people would cook this pot and eat it on Old Year's Night, searching for good luck in the new year. Now, the younger generation doesn't seem to do this as much."*

1 pound salt beef
1 small hot pepper
1 pound pickled pig's tail
1 pound pickled pig's snout
6 quarts water
1 pound smoked ham butt, chopped
2 pounds fish, cut into bite-size pieces
1 pound crabmeat or cubed conch
2 small eggplants, finely chopped
2 pounds frozen chopped spinach
2 pounds okra, chopped

*1.* Soak beef, pepper, pig's tail, and pig's snout in water for 3 or 4 hours or overnight. Rinse, then cut up meat. Cook in water until tender, about 1 hour.

*2.* Either the night before or 3 to 4 hours before cooking kallaloo, bone the fish and fry it. Also cook conch in boiling water until tender. Set aside.

*3.* Add chopped vegetables, fish, conch or crabmeat, and ham butt to meat mixture and simmer for 1 hour.

*Serves 8*
(Louise Petersen Samuel, St. Croix, U.S. Virgin Islands, U.S. Virgin Islands Program, 1990.)

## FUNGI WITH OKRA

- 1 1/2 quarts salted water
- 1/4 pound okra, sliced
- 1 pound cornmeal
- 1/4 pound shortening
- 1/4 pound butter

*1.* Bring salted water to a boil. Add okra and boil for 10 minutes.

2. Mix in cornmeal and stir with a fungi stick (a wooden paddle), adding shortening as cornmeal begins to absorb water. Stir in butter when fungi is almost done, or a smooth mush.

*Serves 8*
(Helmie Leonard, St. Thomas, U.S. Virgin Islands, U.S. Virgin Islands Program, 1990.)

## AGUA PIRRINGA (SWEET COCONUT WATER)

*The Puerto Rican community of St. Croix prepares this beverage for the final day of the celebration of the Day of the Cross held in May.*

- 3 whole coconuts
- sugar
- 3 quarts water

*1.* Break open coconuts and cut into small pieces, peeling off the outer shell with a small, sharp knife. Grate coconut meat and soak in water, or put coconut pieces in a blender with 1 quart water and puree thoroughly.

2. Strain coconut mixture through a fine sieve, squeezing it dry by wringing it in your hands or a dish towel. Add sugar to taste plus remaining 2 quarts water, depending on consistency desired. Serve chilled, with ice.

*Serves 12*
(Evarista Santiago, St. Croix, U.S. Virgin Islands, U.S. Virgin Islands Program, 1990.)

## THIEBOU-DIENNE (STEWED FISH WITH RICE)

*Thiebou-dienne (pronounced "cheb-boo-jen" in English) is one of the most popular dishes of Senegal. Many in Senegal believe that the dish was created in the northwestern coastal town of St. Louis by the families from the Wolof ethnic group. The region of St. Louis is a major fishing and rice growing area of the country. Thiebou-dienne is often a regular midday meal typically eaten around a common bowl by family and invited friends. A good Senegalese cook is often judged by the look and the taste of the thiebou-dienne that she prepares. Women still do most of the cooking in Senegal; preparing and presenting thiebou-dienne are part of the arts of hospitality* (teranga).

**Preparation and seasoning of fish**:

1 large bunch of parsley, coarsely chopped
1 or 2 large cloves of garlic
1 large onion, chopped
2 fish or beef bouillon cubes
2-3 small hot peppers
salt and pepper to taste
5 lbs. of whole fish (grouper is preferred by many Senegalese) cut into thick crosswise slices

Grind together the seasonings, parsely and onion with a mortar and pestle. Stuff the pieces of fish with the seasoning mixture. Set aside.

Stew:

2 or 3 large onions
1 large eggplant
1 head cauliflower
6 large carrots
1 medium cabbage
1 lb. fresh okra
4 large sweet potatoes
1 to 2 cups peanut oil (the traditional recipe calls for more oil than is generally used in American-style cooking)
2 6-ounce cans of tomato paste
3 quarts of water
1 4-inch piece of dried fish (available at Spanish markets)

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5 cups of rice
salt and pepper to taste
cayenne or red pepper flakes to taste
dried and preserved conch (called yett in Senegal), optional

1. Chop all vegetables except one onion and the okra and set aside. Chop the last onion and set aside separately.

2. In a large pot (8- or 9-quart capacity), heat peanut oil until hot. Carefully, to prevent splashing, add tomato paste and single chopped onion. Saute for 10 to 15 minutes.

3. Add chopped vegetables to the pot with 3 quarts of water. Bring to a boil and cook for about 10 minutes. Add okra and cook for another 5 to 7 minutes.

4. Add the piece of dried fish and the stuffed fresh fish pieces and cook for another 35 to 45 minutes.

5. Take the fish and the vegetables out with slotted spoon and keep warm.

6. Wash rice three times and measure liquid in pot to make sure you have 10 cups of liquid to the 5 cups of rice. Add rice and simmer with the lid on until done, about 20 to 25 minutes.

7. To serve, put cooked rice in a large bowl or platter and top with fish and vegetables.

*Serves 10 - 12*

## POULET YASSA (CHICKEN WITH ONIONS AND LEMON)

*Poulet yassa is a Diola dish from the south of Senegal which is prepared all over the country. Like thiebou-dienne, it is a dish made for midday when people in Senegal like to eat their heaviest meal. This recipe was prepared by Anta Diop and Maimouna N'Diaye at the Senegal Program in 1990 and by Bigué N'Doye at the first U.S. Virgin Islands Folklife Festival, 1991, on St. Croix.*

Marinade for chicken:

juice of 12 lemons
Dijon mustard to taste
cayenne pepper to taste or 2 or 3 whole red peppers
salt and pepper
2 beef bouillon cubes dissolved in 1/2 cup of warm water

Stew:

12 to 15 chicken breasts, thighs and legs (about 5 lbs.)
8 to 10 chopped onions
5 cups rice
3/4 cup vegetable oil
3/4 cup lemon juice
1 small jar Dijon mustard
6 beef bouillon cubes (dissolved in 1 cup hot water)
2 to 3 bay leaves
garlic powder to taste
black and red pepper to taste
salt to taste
2 6-ounce jars of pitted green olives

1. In a large bowl, mix together the marinade ingredients and marinate the chicken overnight (or at least 6 hours).

2. Remove chicken from marinade and prebake in oven at 325 degrees Farenheit. Instead of prebaking, the chicken can be sauted in a little oil.

3. Heat oil in a large heavy pot. Saute onions until soft. Add chicken, lemon juice, mustard, spices and bouillon cubes. Cook in medium heat

for about 1 hour. Add olives when chicken is almost done. Serve over rice.

*Serves 10 to 12*

**Serving and eating:**

To serve and eat your meal Senegalese style, pile the rice in a large wide serving bowl and arrange the meat and sauce in the center with the chicken pieces more or less evenly distributed around the center. Spread a large cloth on the floor and place the bowl in the middle. After guests have washed their hands and removed their shoes, invite them to sit or squat around the bowl. Each guest should eat the portion of food which is directly in front of him or her, taking care to eat only using the right hand. (In Senegal it is considered very bad manners to use the left hand which is used to wash the body.) A good host or hostess will make sure that there is enough food from the bowl's center in front of each guest and will be sure to invite guests to eat to satisfaction.

To eat with the right hand, keep fingers together and scoop a mouthful of rice, chicken and sauce squeezing it into a compact ball against the side of the bowl directly in front of you. Then, you should be able to pop it neatly into your mouth. When you have finished eating, and only then, you are allowed to lick the sauce off of your fingers and wash your hands with soap and water. Often, the host or hostess will provide a bowl of warm soapy water and towels for this purpose. A polite guest will eat well, compliment the host or hostess and say *surnaa* ("I'm satisfied") when finished eating.

## LESSON THREE:

# COOKING UP YOUR OWN CULTURAL HERITAGE

### STUDENT EXPLANATION

In this lesson, you will collect some recipes from your own family, and discuss what these foods tell us about the place where you live. Use the Student Activity Sheet, as well as what you have already learned about foodways from the videotape, to help. Before you start, consider the following questions:

### DISCUSSION QUESTIONS

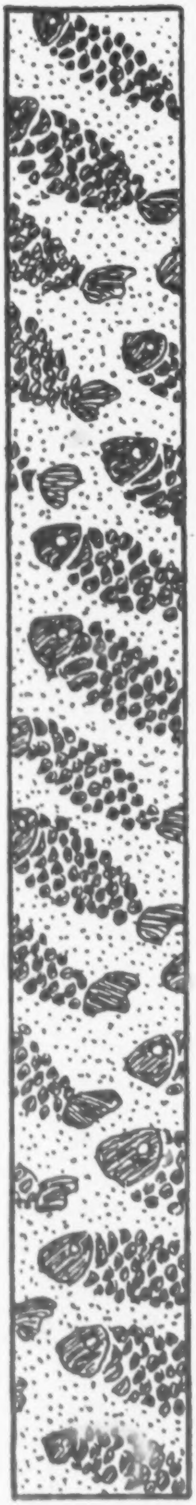
*1.* How can the things that your family eats reflect its culture and traditions?

2. What are your family's favorite foods? Are they related to a celebration?

3. Can you tell the class about the first time you tasted, or cooked, or served one of your family's favorite dishes?

## STUDENT ACTIVITY SHEET #6

# COOKING UP YOUR OWN CULTURAL HERITAGE

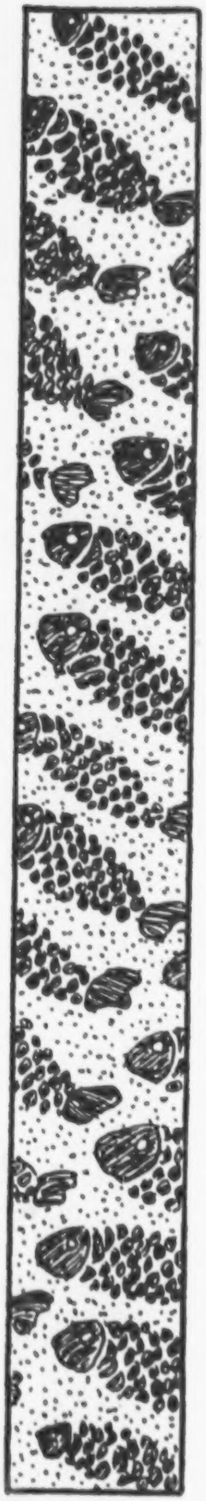


*The goal of this activity is to create a class cookbook that shows what food can tell us about cultural heritage. Each student needs to do the following:*

1. Collect a recipe from someone in your family. (Usually, whoever does most of the family cooking is a good source!) Don't collect "just any old recipe." Ask for one that the cook remembers learning from his or her mother or father, grandmother or grandfather, or older friend or neighbor. This recipe should reflect the background of your family in some way, if possible.

2. Collect information with the recipe by interviewing your family member using such questions as:

- Where did you learn this recipe?
- Where do the ingredients come from? (Do you grow any of them in your garden, gather any in the woods, go fishing for any?) Did you ever have to substitute ingredients because you couldn't find the ones you needed?
- When do you cook and serve this dish? (Is it an everyday dish or a special occasion dish?)
- What other foods do you serve with this dish?
- When you think of this food, what comes to mind? For



instance, do you think of the person who taught you to cook it? The first time you tried to cook it on your own? Something funny that happened once when you served it? The smells of your grandmother's kitchen? Do you think about a special holiday or time of year?

3. Present this recipe to the class with the other information you have collected about it. Explain what it tells about your family and where they come from. If you are able to, cook the dish and bring it into the class for a tasting.

4. Take all of the recipes gathered by the class and organize them into a book. You may organize your book in one of a number of ways. Some suggestions:

- By main ingredient (all fish dishes together, all sweets together, etc.)
- By the occasions or holidays (all birthday or wedding dishes together, all everyday dishes together, all dishes from a particular holiday together, all seasonal dishes together)
- By the places people in the class are from, if you have people from many different cultural backgrounds in your class

5. Organize a "cooking class," if possible, where students teach each other to cook family recipes. If your school allows it, you may make a lunch party with all of your dishes.

## UNIT 3

# *Music & Storytelling*

Ector Roebuck of St. Thomas delights local children with anansi stories at the remounting of the Virgin Islands Festival program at Estate Love on St. Croix.

# UNIT 3

## TEACHER PREPARATION

Watch the videotapes and listen to the audio tapes of storytelling and music, and read accompanying explanations. See the Festival Program Book for more information.

## LEARNING OBJECTIVES

After listening to the audio tape, viewing selected photographs, engaging in discussion and completing related activities, students should be able to:

- List several examples of musical forms in the Virgin Islands and Senegal and discuss their origins
- Understand the traditional nature of storytelling in both places, and name several types of stories told in each place
- Recognize the relationship between storytelling and music in the Virgin Islands and Senegal

Camille Macedon, a Crucian calypsonian known as "King Derby," demonstrates how the legendary musician, "Siple," played a tin can on his shoulder.

## LESSON ONE:

# STORYTELLING

**STUDENT EXPLANATION**

You are about to see a videotape from the Virgin Islands and listen to a recording of a story from Senegal. You will also read stories from Senegal and the Virgin Islands. Listen carefully to the stories and read the descriptions. Be ready to discuss the stories with the class.

**DISCUSSION QUESTIONS**

1. Name the different types of stories on the tape. On what occasions would each type of story be told? Who would the teller be, and who would the audience be?

2. Do you think the stories would be more interesting to an audience who had heard them before, or to an audience that had never heard them? Why?

3. Did you ever hear any stories like these? Where and when?

4. Do you know any stories like these? Where did you learn them?

5. Are some people better storytellers than others? Do women and men tell the same kind of stories? How are they different? Does everyone tell the same story the same way?

# BACKGROUND INFORMATION:
# STORYTELLING

## U.S. VIRGIN ISLANDS STORYTELLING

In the Virgin Islands people still remember when family members and neighbors would gather in the evenings under the tamarind tree to tell stories. Stories often began: "Once upon a time, in very hard times, monkey chewed tobacco and spit white lime." They would then close with: "and the wheel bends, and the story ends."

Storytelling has always been an important way to teach children by example and humor how to behave with parents and other people, and among themselves. The most favorite are Anansi and "Just So" stories which come out of West African folktale traditions. Anansi or Bru Nansi stories, as they are called in the Virgin Islands, are about a spider character called Bru Nansi, who is very clever and plays tricks on people. The "Just So" stories explain how things in nature come to be.

Stories about significant events or local heroes, like the legend about Tampo in the 1990 Festival Program Book, teach us about the history of our community.

Following is a story about greedy Bru Nansi playing a trick on Bru Tukuma (a goat character) and a story about why dogs bark at animals larger than themselves.

## BRU NANSI, BRU TUKUMA AND THE BUTTER

Bru Tukuma and Bru Nansi were friends for a very long time. One day as they were strolling through the woods they found a keg of salt butter. Now this was a great delicacy, as it was used to season food as well as butter bread. They hid the butter in the bushes and decided that they would come back soon and divide it equally between them. They promised to say nothing to anyone in the village.

Several weeks passed, and finally Nansi said to Bru Tukuma: "Bru, some friends in the next village have invited me to a christening. I will be gone for a few days." Nansi packed and pretended to be going on a journey. As soon as he was out of sight of the village, he hurried to the place where he and Tukuma had hidden the butter. He took the top off and ate a quarter of the butter. Then he returned to the village.

When he arrived, Tukuma said to him, "What is the name of the child?"

"Top off," replied Bru Nansi.

Several days later he told Bru Tukuma, "I am invited to another christening. I will be back soon." Bru Nansi repeated the same maneuver. This time he ate to the halfway mark of the butter.

When he returned to the village, Tukuma asked him, "What is the name of the baby this time?"

"Half gone," replied Nansi.

Some days later he said to Tukuma, "I don't know what is going on, but I have a third christening to go to."

"Well, you are a very popular fellow. Enjoy yourself," Tukuma returned.

Nansi went and ate all of the butter. When he returned, Tukuma asked him, "How is the child called this time?"

"Licked clean," replied Nansi.

A couple of weeks later Tukuma suggested that they go and divide the butter. Nansi agreed. He had his wife cook up some pea soup with cattle tongue dumplings. They walked all morning without a rest. When they got to the place where the butter was hidden, Nansi said that they should eat first because they had been traveling all morning. They ate, and the heavy meal plus the weariness from walking soon had Tukuma snoring.

As he slept, Nansi went to the barrel and scraped the remnants of the butter and smeared them on Tukuma's mouth and hands. Then he climbed a tree and started one big outcry. He shouted so long and so hard that pretty soon the entire village had turned out to see what the problem was.

"Look!" Bru Nansi shouted, "Tukuma is so greedy that he ate the whole keg of butter that we found, by himself. If you don't believe me, check his mouth and hands."

The villagers did so and cried shame on Tukuma. Poor Tukuma was startled from sleep, and unaware of what was going on, found himself being berated and beaten on all sides. When he collected his senses, he took off for parts unknown, vowing vengeance on Bru Nansi. Bru Nansi had a hearty laugh but he remembered what Bru Tukuma said about repaying him. So he stayed up in the tree, and he is there to this day.

(Collected by Dr. Lezmore E. Emanuel)

## THE DANCE GIVEN BY THE HORNED ANIMALS

And there was once the one about the animal had a dance. And um, they invited all horned animals — only the horned animals were supposed to go. They had this party. Bru Cat and Bru Dog say, "Man, what we gonna do? They got nice food in there, but we no got no horn! What we could do?" So, Bru Cat say, "Well, you bigger than me. We gonna look for two bone and tie on your head; and you sa go in, and when you go in, you bring some for me!" Now, the animals that kept this party made provision so that no one else but horned animals could come in. Uh, when the horned animals came in, they told them something — they gave them a secret — like a password. Bru Cat and Bru Dog didn't know. Bru Cat was outside and Bru Dog went in. So, one of the horned animal told the master of the feast, "They got somebody in here that isn't a real horned animal! We gonna find out who he be!" So, the owner of the feast said, "Wait, I gonna do something. I got a trap door. I gon'set it up." And he went and told all the horned animals that — told everybody, "When you hear the music playing, dance a middle, no dance a corner!" The dog, not understanding their language, didn't know what they were saying. So, the music began. And everybody said, "Dance a middle, no dance a corner, dance a middle, no dance a corner." And everybody was dancing. The dog didn't know better, and he went right and started dancing in the middle, and the trap door open, he fell right down. When the trap door open then, the other animals found out that was the dog that was in there, without real horns, and they beat him sick. And that is why dogs barking after all animals they see, that are bigger than themselves.

(Story told by Eulalie Rivera, recorded in "Virgin Island Voices: Old Time, Long Time Radio Program" produced by Mary Jane Soule.)

## SENEGALESE STORYTELLING

The story of Coumba-with-a-mother and Coumba-without-a-mother (*Coumba-am-ndey ag Coumba-amul-ndey*) is one of the best known tales in the Wolof language. Many Senegalese children have learned one version or another of this story from their grandparents. It is a story about how it pays to be polite.

Storytelling sessions, enjoyed by people of all ages, usually take place at night when everyone is relaxing after the day's work. Traditional storytelling in Senegal, as well as in the Virgin Islands, is a performance that actively involves both the storyteller and the audience. From the very beginning of the story, listeners are expected to participate by answering the storyteller's call, *"Léébóón!"* with *"Lipoón!"* The storyteller says, *"Amoon na fi!"* ("It used to happen here!"); the audience replies, *"Daan na am!"* ("It has happened many times!"). Sometimes, when poems and songs are part of a story, people join in, offering commentary, encouragement and accompaniment. In former times, stories like the one below were passed from one person to another only by word of mouth. Now readers can find some tales written down; sometimes by folklore researchers who transcribe the performances of traditional storytellers and sometimes by writers, like the Senegalese author Birago Diop, who retell the stories in their own words.

In some cities, towns and country villages, watching television is replacing participation in traditional storytelling performances as entertainment for families and communities. Can you think of some of the similarities and differences between these two kinds of entertainment?

## THE TWO COUMBAS A SENEGALESE FOLKTALE

*Léébóón!*
*Lipoón!*
*Amoon na fi!*
*Daan na am!*

Once there were two young girls with the same father but different mothers. Both were named Coumba, and they lived in the same house. The mother of one of the Coumbas was dead, so the girl became known as Coumba-without-a-mother. Her sister, whose mother was still living, was called Coumba-with-a-mother.

Coumba-without-a-mother was given all the housework to do. She prepared the meals, washed the dishes and cleaned the house without complaint. Her sister was allowed to grow up without doing any work. Her father was so afraid of his wife that he didn't say or change a thing. In her daily chores one day Coumba-without-a-mother forgot to wash a spoon. For this, her stepmother angrily threw her out of the house. She told Coumba not to come back until the girl had washed the spoon in the Dékidanaan Lake. Now, no one had ever returned from the Dékidanaan Lake, and the evil stepmother — who wanted everything for her daughter alone — thought this would be an easy way to get rid of Coumba-without-a-mother.

Coumba-without-a-mother tearfully left to do as she was told. She walked and walked. After two days and two nights of traveling on foot to find the Dékidanaan Lake she came upon a jujube tree using a stick to harvest its own fruit. Coumba-without-a-mother was a well brought up young girl. She knew better than to remark out loud upon strangeness in others. As she had been taught by her mother, she knelt down on one knee and greeted the tree respectfully.

The jujube tree asked her, "What are you doing here, polite young lady, so far away from the village?"

The orphan Coumba replied, "My stepmother sent me to wash this spoon in the Dékidanaan Lake."

The jujube tree said, "Just follow the road straight on and you'll get to the Dékidanaan Lake." The tree gave her some of its fruit to eat, wished her good luck and sent her on her way. Coumba-without-a-mother thanked the jujube tree and walked on.

As she walked, she became very thirsty. After a time, she came to a pool of water that would lift itself up in the air and then sink down to earth again. Coumba-without-a-mother knelt down on one knee and greeted the water politely.

The water asked, "Where are you going so far from home polite young lady?"

Coumba replied, "My stepmother sent me to wash this spoon in the Dékidanaan Lake."

The water said, "Continue on this road, but first let me give you something to quench your thirst." The water lowered itself so that Coumba the orphan could take a drink. The water wished her well, and after drinking and expressing her gratitude Coumba-without-a-mother continued on her way.

She walked and walked and walked some more until she came to the tiny house of a very old woman. The woman, who had only one leg, one arm, one eye, one ear and one finger, was preparing her dinner. Coumba the orphan knelt on one knee and greeted the old woman.

"My granddaughter, so respectful, where are you going?" asked the woman.

Coumba replied, "Grandmother, my stepmother sent me to wash this spoon in the Dékidanaan Lake."

"The Lake of Dékidanaan is not far but now it is almost nightfall," the old woman said. "Stay the night with me and I will show you the way in the morning."

Coumba offered to help the woman cook dinner. The old woman handed her a millet stalk that didn't have a single grain of millet on it. "Here," she said, "pound the millet in my mortar and pestle."

Coumba had often pounded millet at home, but never a bare stalk. However, she did as she was asked, and to her surprise, as she pounded, grains of millet filled the mortar to overflowing!

The old woman gave Coumba a clean bone to put in the stew pot. As the girl dropped the bone into the pot it filled up with delicious, savory meat.

As they finished eating the tasty meal, the old woman said to the girl, "Listen carefully granddaughter. My children are wild beasts of the forest. They will eat you if they find you here sleeping on the bed. Take this *rabb* (a pointed stick used to part hair for braiding) and hide under the bed. Every few minutes jab them with it. They will think there are too many bed bugs, and they will leave early to go back into the forest."

The beasts came home and greeted their mother.

Bouki, the Hyena said, "Mother, I smell human flesh."

The old woman replied, "The only human flesh here is mine. Are you going to eat me, your own mother?"
Bouki's brother Gaindé, the Lion, cuffed Hyena with his paw. "Stop bothering our mother and go to sleep," he growled.

As the two brothers slept, Coumba stuck them with her *rabb* from underneath the bed. The two animals were so uncomfortable that they got up and left for the forest long before the first cock crowed.

In the morning, after Coumba and the old woman had eaten breakfast, the woman pointed behind the house. "There is Dékidanaan. Go and wash my dishes and your spoon and come back to me."

Coumba found the lake, washed all of the dishes and the spoon and returned to the old woman's house.

"Granddaughter, since you are so well-mannered and kind I want to give you something to take with you back to your village." With those words, the woman gave the orphan Coumba two small gourds. She explained, "The first gourd, called 'kasing-kasing,' makes the sound of a rattle with little seeds inside. Break it open when you reach the middle of the forest. The second gourd makes the sound of a drum when you shake it, 'duk-duk.' Break it open when you reach the entrance of the village. May good luck travel with you."

Coumba-without-a-mother thanked the old woman and set out for her village. In the middle of the forest she broke the first gourd, kasing-kasing. Out of it marched a great army of warriors and a troop of servants bearing gold, silver and precious stones, fine cloths and many other fabulous things. They swore allegiance to Coumba-without-a-mother and formed a procession behind her as their queen. At the entrance of the village the girl broke the second gourd, duk-duk. Out of the gourd came all manner of beasts — cattle and livestock as well as wild animals. The soldiers shot all of the dangerous animals and led the domestic animals into the village to the house of Coumba-without-a-mother.

When the stepmother saw Coumba-without-a-mother return in such a glorious entourage, she was not happy at her good fortune. She was overcome with jealousy. She could hardly restrain her impatience as Coumba the orphan told the story of her travels and how she had gained such wealth.

Enraged, the stepmother went to her own daughter and scolded, "Aren't you ashamed? Why wasn't it you who brought such honor to the family?"

The mother took a spoon and covered it with food and sent Coumba-with-a-mother to the Dékidanaan Lake.

Coumba-with-a-mother saw the jujube tree using a stick to harvest its own fruit and doubled over with laughter. "Well, look at that," she bellowed. "Whoever heard of a tree picking its own fruit?" With that she grabbed what fruit she could and continued on her way.

The jujube tree shouted after her, "May ill luck follow you, impolite girl that you are!"

Coumba continued on the road until she came to the pool of water that rose from the earth and sank down again. "I'm thirsty; give me a drink," she demanded. She caught a palm-full of water as it reached her level.

"Where are you off to, ill-mannered one?" inquired the water.

Coumba-with-a-mother answered, "It's not any business of yours. I'm going to the Dékidanaan Lake to wash a spoon."

The water said, "Well, just keep following the same path and you'll get your reward."

Just before nightfall, Coumba came to the house of the old woman, who was preparing dinner. Coumba laughed at the lady with one eye, one ear, one arm, one leg and one finger.

"What do you want, insolent young girl?" asked the grandmother.

"I want to wash this spoon in the Dékidanaan Lake. I have to stay here tonight because now it's too late to reach the Lake."

Coumba-with-a-mother sat and watched while the old woman prepared the food all by herself. The old woman invited Coumba to eat and warned her to stay under the bed because the woman's children — who were beasts of the forest — would soon come home. The old woman gave her the *rabb* to stick the animals so that they would leave early. Coumba-with-a-mother hid under the bed.

When Bouki the Hyena and Gaindé the Lion came home, Gaindé said, "I smell human flesh."

His mother said, "The only human flesh here is my own, will you eat me?"

Coumba-with-a-mother stabbed the animals so hard with the pointed stick that they bled and got out of bed soon after they lay down.

"The bed bugs are very bad tonight," they said.

In the morning the old woman showed Coumba-with-a-mother the way to Dékidanaan Lake and gave her the two gourds: kasing-kasing, to break in the forest and duk-duk, to break at the entrance of the village.

Coumba-with-a-mother was so impatient to get the gifts her sister had received that she barely took time to thank the old woman. She did not go as far as the lake. As soon as the girl reached the forest she cracked open both gourds at once. Wild beasts alone rushed out and tore her to pieces. An eagle swooped down, grabbed her head and flew with it back to the village where it fell right at the door of her mother's house.

(Told by Gorgui N'Diaye and Modu Tall and
translated by Diana N'Diaye)

# STUDENT ACTIVITY SHEET #7

# STORY CHARACTERS

Do any of the characters in the stories on the audio or videotape remind you of characters you are familiar with? Does Bru Nansi, for instance, remind you of Bugs Bunny, or does Tampo (in the Festival Program Book article "Were There Giants?") remind you of your favorite superhero?

Pick one of the written stories or one from the audio or videotape and describe each main character. Now, compare these characters to characters you are familiar with from stories that you have heard; characters from television, movies or comics; or people in your own family or community.

Next, either write your own story, or collect a story (preferably using a tape recorder) from someone in your family or from a friend. Think about the following questions as you write or collect your story:

- Who are the main characters?
- Why are these characters interesting?
- Do the characters remind you of any of the ones in the stories on the audio or videotape?
- Why is it important to have interesting characters in a story?

# LESSON TWO:
# MUSIC

## STUDENT EXPLANATION

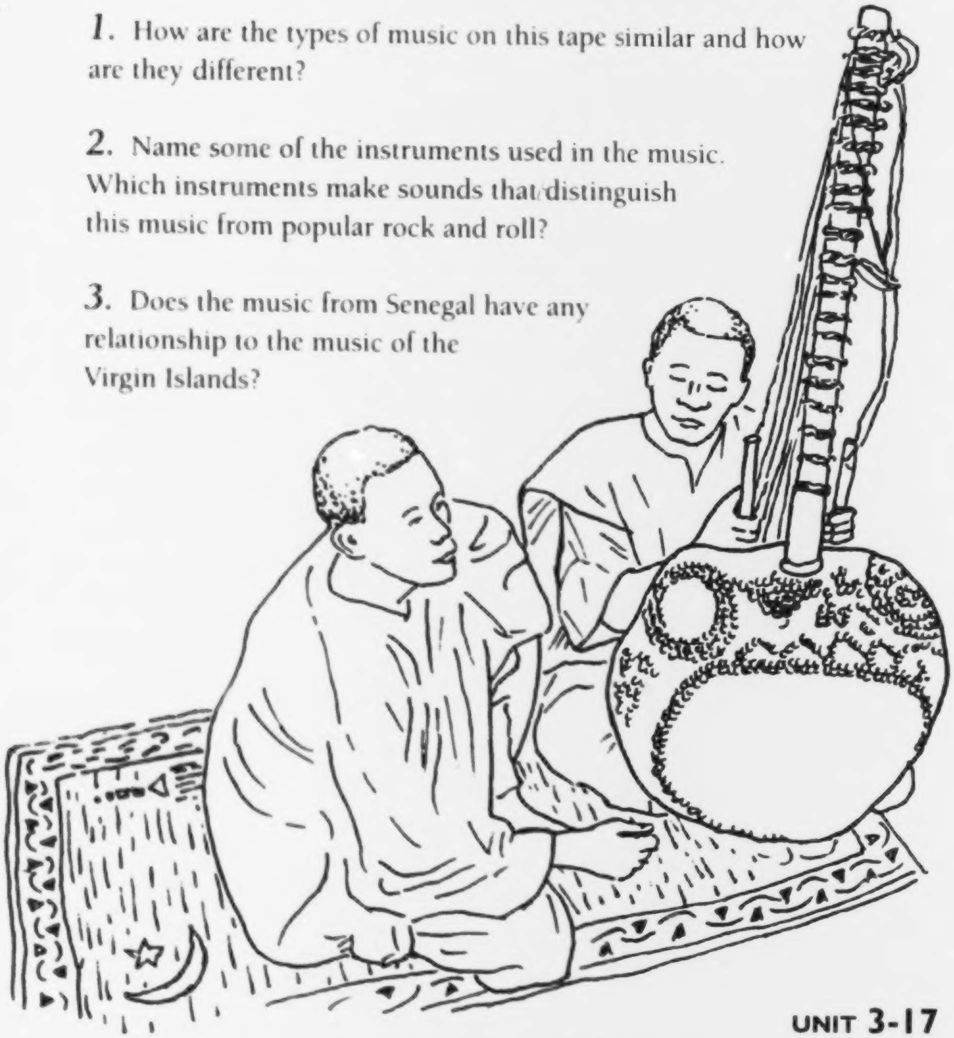
You are about to listen to an audio tape of some examples of traditional music from the Virgin Islands, and to hear a program on Senegalese music. Listen carefully to the music and read the explanations. Also, look at the photographs of musicians. Be ready to discuss the music with the class.

## DISCUSSION QUESTIONS

*1.* How are the types of music on this tape similar and how are they different?

*2.* Name some of the instruments used in the music. Which instruments make sounds that distinguish this music from popular rock and roll?

*3.* Does the music from Senegal have any relationship to the music of the Virgin Islands?



Mame Yaye Kanouté and his cousin Ibrahima Diabaté, playing the musical instrument called the *kora*, sing songs about the history of the Manding people of Senegal

# BACKGROUND INFORMATION: MUSIC

## MUSIC OF THE VIRGIN ISLANDS

The many different groups that came to the Virgin Islands during its history have created many types of music. Music can praise, boast, tease and tell a story. It can provide rhythm for dancing and carnival parades or celebrate a holiday. Many of the singing traditions have incorporated a "call and response" pattern (a lead group sings a verse and answers with a chorus) that has African roots. Immigrants from other islands have brought their own style of music. For instance, the Puerto Ricans who now live on St. Croix play *plena* and mountain or *jibaro* music.

Spirituals (religious songs) have been an important part of a child's education and reflect the influence of European missionaries who were the early educators on the islands. Spirituals have also been influenced by West African "call and response" song patterns as demonstrated in the following example:

> Sister whe u bin so long
> When the Saviour was passing by?
> Sister whe u bin so long
> When the Saviour was passing by?
>
> Oh the Savior bin ya Praise de Lord,
> Saviour bin ya, Blessed be his name.
>
> Sister bin ya, yes he bin ya, and he
> bless my soul and he gone.
>
> Saviour bin ya, yes he bin ya
> And he bless my soul and he gone.

(Transcribed by Eulalie Rivera, *Growing up on St. Croix*, p. 54)

Cariso, also known as kaiso on other Caribbean islands, is an old form of commentary song. Cariso singing may be accompanied by guitar or drums. Everyday life inspires these songs that comment on current events and individuals, voice complaints and take sides on controversies. A Crucian cariso singer explains: "When you did anything wrong, they look at you from head to foot — and they compose a song about you. And that lasts forever. Even though you die, somebody remembers the song." With time, some carisos have become historical. Mary Thomas, a canefield worker and one of the leaders of the famous 1878 "Fire Burn" labor riots (when recently freed slaves revolted over the conditions of their contracts), is praised for her courage in a cariso called "Queen Mary":

> Queen Mary - 'tis where you going to burn-
> Queen Mary - 'tis where you going to burn-
> Don't tell me nothing t'all
> Just fetch the match and oil
> Bassin (Christiansted) jailhouse, 'tis where
> I'm going to burn.

On an everyday subject such as food, a Cruzan may sing this cariso to boast to other islanders, and in particular to St. Thomians:

> You talk about your peas and rice, you like your fish and stew,
> But there ain't no grubs as sweet and nice like the Crucian
> kallaloo.
>
> It is good, we all like it, the babies like it too.
> We eat every bit and it keeps us fit, Crucian kallaloo.
>
> Some like corn pork, big dumplings, lik that mixture too.
> Some like fried fish with onion in, but please give me kallaloo.
>
> It is good, we all like it, the babies like it too.
> We eat every bit and it keeps us fit, Crucian kallaloo.

It is good, we all like it, the babies like it too.
We eat every bit and it keeps us fit, Crucian kallaloo.

(Collected by Mary Jane Soule from Marie Richards, St. Croix)

Calypso is related to cariso and also tells a story while it comments on everyday events, but the upbeat rhythm of the music makes it a popular dance music as well. Like cariso, calypso lyrics are often in creole language. Hurricane Hugo became a popular theme for masqueraders, floats, and calypso songs for Carnival on St. Thomas and Three Kings' Day on St. Croix in 1990. Following are some lines from the calypso "Hugo Gi Go" by Sound Effex Band:

It was the seventeenth of September 1989
Hugo take over
Hey, that hurricane was a big surprise,
When he hit St. Croix from the southeast side.
Hey rantanantantan man the roof fall down.
Rantanantantan galvanize around.

Hey what a experience for the people of St. Croix
What a disaster in the Virgin Islands...
No water, no power, no telephone a ring.
We people we dead; there's nothing for to drink.
People never had pants. Hugo gi yo.
People never had shirt. Hugo gi yo.
People never had fridge. Hugo gi yo.
And people never had stove. Hugo gi yo.
Watch out for Hugo!

Hugo have no mercy on nobody.
He even hit the dead in the cemetery.
Over 200 miles the wind was blowing.
House to house galvanize flying.
Rantanantantan the roof fall down.
Rantanantantan galvanize around.

Hugo take from the rich, give to the poor.
They getting vexed, they can't save us no more.

(Sound Effex, 1989. "Hugo Gi You" record album)

Scratch band music, also known as fungi band music, is played for dances, Carnival and for quadrille dancing. Taking its name from fungi, a traditional dish combining various available ingredients with cornmeal, the fungi band brings together a variety of instruments at hand including a squash gourd rasp, flute, drums, banjo ukulele, guitar, triangle and saxophone. Traditionally, it included a bass instrument called an "ass pipe," made from the tubing of sugar refinery equipment. It is now more commonly called a scratch band because of the squash gourd which is scraped for percussion. Scratch bands accompanied earlier carnival masquerades and perform today at dance halls, restaurants, and for social occasions. Their repertoire includes traditional songs known as quelbé and quadrille music.

The quadrille dance was introduced in the 19th century by European planters. Led by a caller, or "floor master," people dance sets which consist of seven separate pieces of music, each with its own characteristic steps, known as figures. Distinctive quadrille styles have developed on St. Croix and St. Thomas.

"Sly Mongoose" is a popular scratch band tune in both sung and instrumental versions:

Sly mongoose, all the dog them know your name,
Oh, yes, Sly mongoose, all the dog them a know your name.
You went into the mistress' kitchen,
Take out one of she fattest chicken,
Put it in your waiscoat pocket,
Sly mongoose. (Repeat)

(Sylvester "Blinkie" McIntosh, Sr. with Joe Parris Hot Shots,
St. Croix, July 27, 1979. "Zoop Zoop Zoop" record album)

Brass band music has become very popular on the islands and is played for Carnival, dances, funerals and other social occasions. The brass band was first started on the islands by musicians who joined the U.S. Navy and experienced the music from around the world. Like the scratch bands, they play traditional tunes but they also capture the Latin rhythms of *salsa*, *merengue* and *cumbia*. Scratch bands are also now playing Latin music.

## MUSIC OF SENEGAL

The people of Senegal enjoy a wide range of music and dance traditions, developed within the context of a history which brought together diverse ethnic and cultural groups. Each group contributed unique styles of performance, song and musical instruments. The *sabar* of the Wolof people, the Serer *serouba* and the Diola *bougarabou* are a few of the distinctive drumming and dance styles that are a part of weddings, baptisms, and other celebrations in Senegal.

Dances accompanied by drumming are by no means Senegal's only performance traditions. Song and dance to the accompaniment of stringed instruments, such as the *riti* music of the Peul, the *kora* music of the Manding and the Toucouleur, and the *halam* music of the Wolof are all important and rich aspects of Senegalese cultural heritage as are the Balante *balafon*, a xylophone-like instrument, and the unaccompanied singing of the Serer.

What is shared by all ethnic groups of Senegal is the central role of music, song and dance within the social and ritual life of communities. Praise singing and the musical recitation of family history greet the newborn infant. Song and dance bid farewell to an elder of the community, who is believed to be returning to the invisible world of the ancestors. Between the beginning and end of life, music and dance play a role in, among other events, traditional healing, celebration and worship.

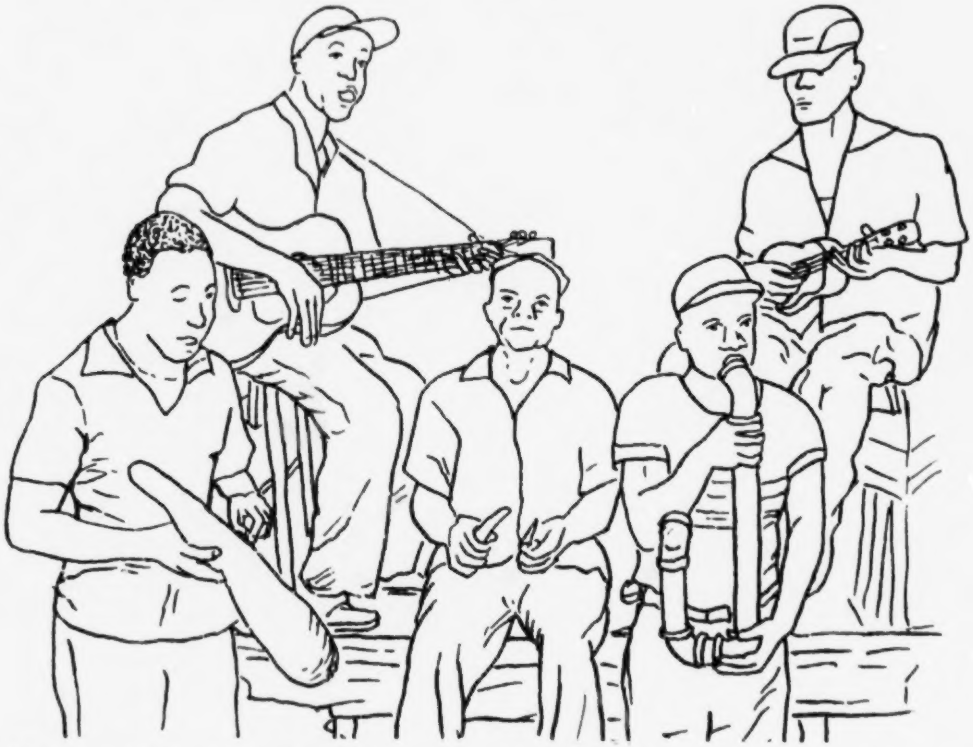
# STUDENT ACTIVITY SHEET #8

# INSTRUMENTS AT HAND

*Look closely at the photographs of the Virgin Islands "scratch band" and the Senegalese Toucouleur women's music group. You will notice that both musical groups use gourds as instruments. Listen to the examples of these groups on the audio tape and see if you can hear the sound of the gourds. (Hint: in both cases, the gourds keep the rhythm of the music.)*

Answer these questions:

- What is a gourd and where does it come from? What names are used for gourds? Why would people use gourds as musical



A scratch band performs traditional quelbe music, indigenous to the Virgin Islands. From left to right the instruments are: squash (scratch), guitar, claves, rhythm pipe (*ass pipe*), and ukulele.

instruments? How would they prepare the gourds to be used as musical instruments?

- Do you notice any other materials that are not usually considered musical instruments being used by these groups?

Now, experiment with your own "instruments at hand." Find something in the classroom, or at home, that is not usually considered a musical instrument, and try to make some music with it. Will you hit it, blow into it, pluck it? Can you make "notes" or will this be a "percussion" instrument (one that keeps time, like a drum)?

Form a "band" with your classmates, using your "instruments at hand."

Can you think of other examples of things that people make from the materials at hand?

Bija-Balante musicians Bourama Mambena Mane and Ibrahima Pita Mane perform on the balafon in Diattacounda, Senegal

# LESSON THREE:

# THE STORIES IN THE MUSIC AND THE MUSIC IN THE STORIES

## STUDENT EXPLANATION

As you may have noticed already, the storytelling and the music of the Virgin Islands and Senegal tell us a lot about the two cultures. In some cases, the music tells a story. In other cases, the stories use music in them, or have the rhythm of music in their presentation. This lesson will help you make the connections between the music and the stories of these two cultures.

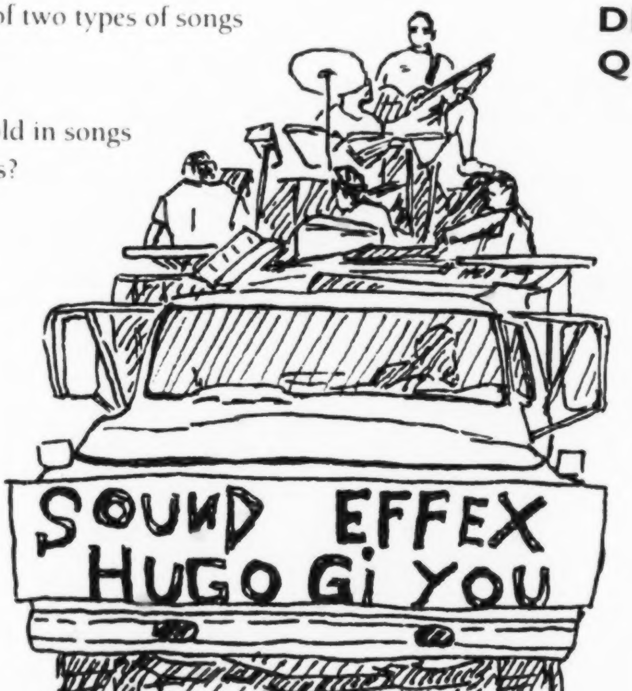
## DISCUSSION QUESTIONS

1. What are the names of two types of songs that contain stories?

2. How do the stories told in songs differ from spoken stories?

3. Can a spoken story contain a song? Do you know any stories that have songs?

4. What does the term "extemporize" mean? How can "extemporizing" change the story in a song?



Hurricane Hugo became a popular theme for masqueraders, floats and calypso songs during the celebration of the Three Kings' Day parade on St. Croix. The Sound Effex band parades on a float performing its hurricane Hugo theme song.

## STUDENT ACTIVITY SHEET #9

# CREATE YOUR OWN CARISO OR CALYPSO

Cariso and calypso are kinds of songs that tell stories. The people who write and sing this music use many different sources for their stories in song. Some are funny, poking fun at friends or government officials. Some are sad, telling of love affairs that did not go too well. Some tell important stories of historic happenings. And, some are commentary on the latest news. Below are the words to a cariso and a calypso:

### Cariso

> You talk about your peas and rice, you like your fish and stew,
> But there ain't no grubs as sweet and nice like the Crucian
> kallaloo.
>
> It is good, we all like it, the babies like it too.
> We eat every bit and it keeps us fit, Crucian kallaloo.

### Calypso

> It was the seventeenth of September 1989
> Hugo take over
> Hey, that hurricane was a big surprise,
> When he hit St. Croix from the southeast side.
> Hey rantanantantan man the roof fall down.
> Rantanantantan galvanize around.

Notice the form of the cariso versus the calypso.

Now, try your hand at writing a song with a story. Here is the first line of a cariso and a calypso. Choose one, and finish the song. Make sure your song has a good story!

*My Cariso:* You talk about your ______________________.

*My Calypso:* It was the seventeenth of September 19—

Now, perhaps you'd like to write your own song with a story, from beginning to end. Follow these steps:

1. Choose a topic. The topic must form a story, but it can be about anything that inspires you: what you had for lunch; a story in the news; your own experience with hurricane Hugo; the funny way your Aunt Tilly walks!

2. Listen to the calypso and the cariso on the audio tape several times to get a feel for the rhythm and the rhyming patterns.

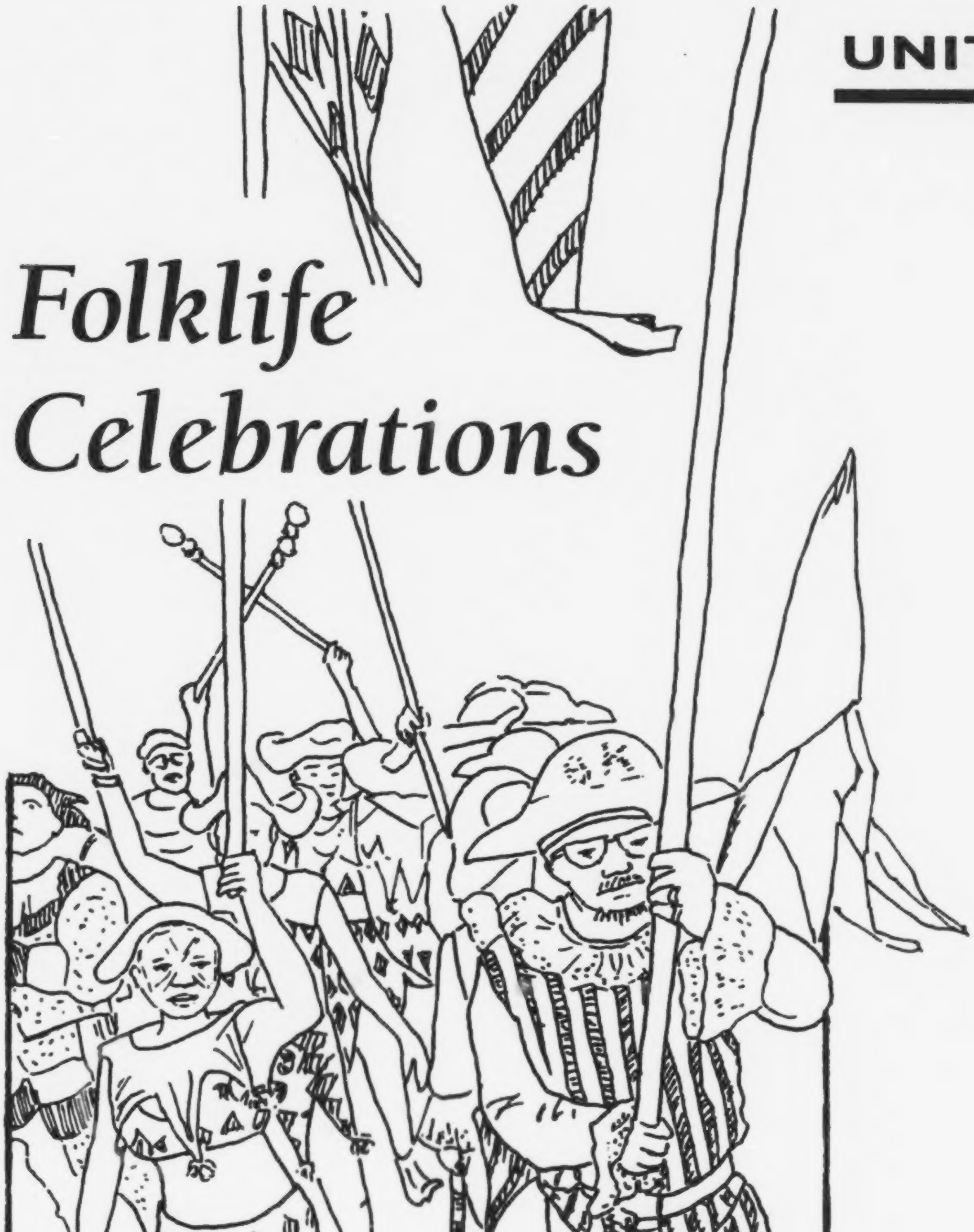
3. Write the words to your own calypso or cariso. If you are musical, you could even put the words to music, or "borrow" a tune from another song to put the words to.

4. Recite (or sing!) your calypso to the class. The class should vote on:

- The funniest song
- The song with the best story
- The best over-all song

## UNIT 4

# Folklife Celebrations



Masqueraders parade down Main Street on St. Thomas during Carnival.

## TEACHER PREPARATION

Watch the videotape. Read the articles in the Festival Program Book.

## LEARNING OBJECTIVES

After viewing the videotape and the photographs, engaging in a discussion, and completing the suggested activities, the student should be able to:

- understand the importance of a cultural celebration to people in the Virgin Islands and Senegal
- name several elements integral to a cultural celebration, such as food, costumes, music and dance
- recognize the roles of two important characters in the cultural celebrations of Carnival (Mocko Jumbies) and the *lambe* (serignou mbeur)
- explain how a celebration changes if it is "restaged" outside of its own cultural setting (i.e., at a folklife festival)

Mocko Jumbie John McCleverty and friend

## LESSON ONE:

# COMPARING TWO CELEBRATIONS

### STUDENT EXPLANATION

In this videotape, you will learn how traditional celebrations — Carnival in the Virgin Islands, and *lambe*, a traditional wrestling match that includes music, dance and ritual in Senegal — are presented in a festival setting. You will see scenes from the celebrations in their home setting (in the Virgin Islands, Carnival taking place on a St. Thomas street; in Senegal, a *lambe* taking place in a village) as well as the "restaging" of the celebrations in Washington, D.C. at the 1990 Festival of American Folklife.

As you watch the videotape, notice how the celebrations are different in their home settings (which folklorists call the "natural context") and in the festival setting. Take note of, and think about, the different audiences in both settings.

### DISCUSSION QUESTIONS

*1.* Name three things that are similar about the celebrations of Carnival and the *lambe*. Name three things that are different.

*2.* Name three things that are different in the celebrations of Carnival and the *lambe* in their home setting and in the festival setting.

*3.* How many types of folklife did you notice as part of these celebrations (music, dance, etc.)?

*4.* How are these celebrations different from everyday types of folklife (cooking everyday meals, occupational skills used everyday, etc.)?

*5.* Did you notice any interaction between the people from Senegal and the people from the Virgin Islands at the celebrations? Explain.

## STUDENT ACTIVITY #10

# CELEBRATION PHOTO DETECTIVE

Look closely at the photographs of the Virgin Islands Carnival and the Senegalese *lambe* presented in their home settings and at the 1990 Festival of American Folklife. Read the written information about the two traditional events. Answer the following questions:

- What is different between the folklife events in their home setting and at the festival (costumes, audience, background scene)?

- What is similar or the same?

- Do you think that it was easier to "stage" the Carnival or the *lambe* at the Washington, D.C. festival? Why?

- How much do you think the Washington, D.C. audience understood about the events? What helped them understand more?

Using the photographs, the videotape and the written descriptions of these celebrations, make a list of the elements of Carnival and the *lambe* in their home settings. Include as many aspects of these events as you can: costumes and other "props" (things that people carry or use as part of the celebration), music and dance, number and type of participants, schedule of events, decorations, etc.

Think about packing up all of the elements of these events and bringing them to Washington, D.C. to "stage" the events. Assume you can pack three large trunks full of items to bring. What would you choose to bring? What would you leave at home?

How would what you bring affect how much the audience in Washington, D.C. understood about the events? Could you replace or rebuild some items with materials found in Washington, D.C.? Could you tell the audience about some of the things you had to leave behind, to make them understand more?

Now, pick a traditional event that your family or community celebrates: for instance, a holiday celebration, a community festival, or a family reunion. Assume that you are "staging" this event in a place hundreds of miles from the usual setting for an audience who may not understand the meaning of the event to your family or community.

Make a plan for restaging the event:

- What will you bring?
- Will the event last as long as it does in the home setting?
- How will you make the audience understand the meaning of the event to your family or community?

## LESSON TWO:

# MOCKO JUMBIE & SERIGNOU MBEUR

### STUDENT EXPLANATION

As you will learn from the videotape, the Mocko Jumbie is an important part of Carnival, and the serignou mbeur (the man who travels with a wrestler and uses his knowledge of spiritual forces to help his wrestler win) is an important part of the *lambe*. In this activity, you will discover more about these special people and their traditional roles in the two events. Before you begin, answer the following questions:

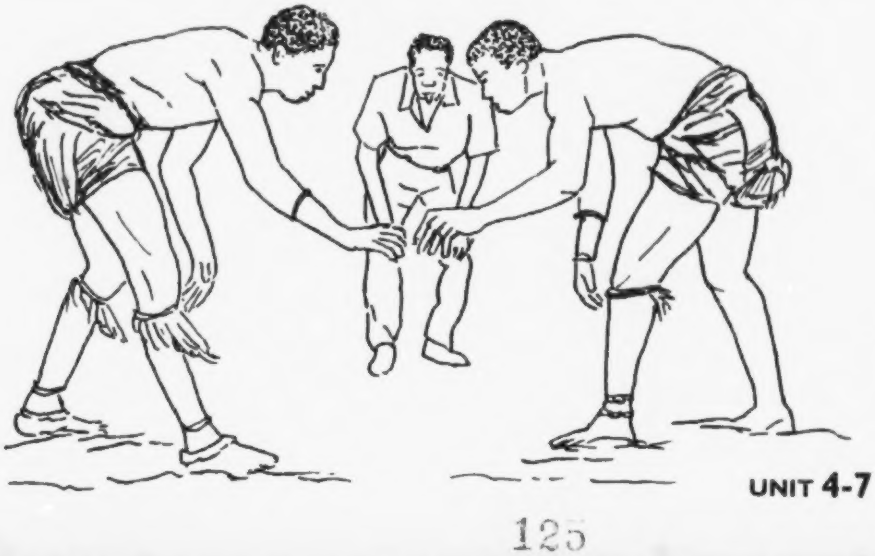
### DISCUSSION QUESTIONS

*1.* How would the two celebrations be different without the Mocko Jumbies and the serignou mbeur?

*2.* Do the Mocko Jumbies and the serignou mbeur have anything in common?

*3.* Compare the costumes of the two.

*4.* What special knowledge or skills do you have to have to be a Mocko Jumbie? A serignou mbeur?



As the referee blows the whistle traditional wrestlers begin a match at a *lambe* tournament in the town of Samba Dia, Senegal

## STUDENT ACTIVITY SHEET #11

# MOCKO JUMBIE & SERIGNOU MBEUR

As you saw on the videotape, the Mocko Jumbie is an important part of Carnival, just as the serignou mbeur is to the *lambe*. Carnival wouldn't be so colorful or interesting without the Mocko Jumbies, and the *lambe* would just be another wrestling match without the special help of the serignou mbeur!

Here is a summary of their roles:

**Mocko Jumbie**: Are stiltwalkers who perform in a masquerading tradition originally brought from West Africa to the Caribbean. Originally, they formed part of religious ceremonies. Today they participate in Carnival and other festivals individually, accompanied by a drummer, or in a troupe. Mocko Jumbie stiltwalkers say that when the Spirit enters them they are able to dance on stilts and perform fancy steps. Young children are often frightened by Mocko Jumbies because of their size and because parents will tell them that if they don't behave the Mocko Jumbie will come and get them at Carnival.

Mocko Jumbie John McCleverty performs at the 1991 U.S. Virgin Islands Folklife Festival on St. Croix.

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**Serignou Mbeur:** Is the specialist who acts as a spiritual coach to the wrestlers and helps them win the match. He prepares special medicines and instructs the wrestlers about things to do that will make the fighters stronger. Sometimes it is translated to English as "ju-ju man."

Write a story about a Mocko Jumbie and a serignou mbeur. You may illustrate your story with a drawing if you like.

Souley N'Diaye, a Serer wrestler takes on a fighting stance at a *lambe* tournament in the village of Samba Dia in the Sine region of Senegal. In his hand he holds a talisman made of horn.

## LESSON THREE:

# PLAN YOUR OWN CELEBRATION

## STUDENT EXPLANATION

In this lesson, you will plan and carry out your own special celebration. Everyone in the class will give ideas for a celebration, and the class will vote on which celebration to use as a focus. This could be a "restaging" of an existing celebration, such as Carnival, or an invention of a new celebration unique to your class (Mrs. Smith's Sixth Grade Class Celebration of Spring?). Use the activity sheet to help plan your celebration. You will use as many of the skills and information that you have learned in the earlier lessons as you can cram into your own celebration! Before you start, discuss the following:

## DISCUSSION QUESTIONS

1. What are some of the elements of a good celebration?

2. Name some celebrations that you are familiar with. What time of year do they occur? What makes them special?

3. Do you think that a successful celebration takes a lot of planning and work? Why or why not?

## STUDENT ACTIVITY SHEET #12

# LET'S CELEBRATE!

The first step is to decide on a celebration. This should take some thought. One way to decide is to put up a "suggestion box" for several days. Students in the class can write down ideas for the celebration, and place them in the box. When everyone has had a chance to submit at least one idea, your teacher should read them to the class. The class can then discuss the best ideas, choose three or four, and vote to see which idea they like best.

Keep in mind that the chosen celebration should have some of the following elements:

- music
- dance
- costumes
- special foods
- storytelling sessions
- feats of strength or showings of talent
- stalls to sell handmade crafts or treats
- a parade

Next, decide where the celebration will take place: in your classroom; in the gymnasium or auditorium; on the school grounds; at a local fairground or other public space. This will depend, of course, on the type of celebration you are planning.

Now, decide when the celebration will take place. If you are planning an outdoor activity, be sure to pick a rain date! Also, make sure that you have enough time to plan and carry out your celebration.

Form "committees" to plan different parts of the celebration. Depending on what type of celebration it is, you may wish to form a food committee, a costume committee, a music committee, etc. Each committee is responsible for their part of the celebration. All committees should report to the class as a whole, and get ideas and suggestions, on a regular basis.

Don't forget publicity! If you are inviting other classes, parents or other community members to your celebration, have someone in the class design a flyer or make posters, and put them up around the school and community.

Diola festive occasions such as naming ceremonies, initiations and weddings include the dancing of *bugur*.

# APPENDICES

## *Appendix A: Vocabulary*
## *Appendix B: Resources*
## *Appendix C: Checklist of Kit Contents*
## *Appendix D: Narration of Videotape*

Children from the family of Manding gnot, Kemo Diabate, come from a long line of distinguished *kora* players and oral historians. From an early age, they become familiar with their inherited profession by playing child-sized versions of this many-stringed musical instrument.

# APPENDIX A

## VOCABULARY

*The following vocabulary words will help define things you learned about in the videotape. Reviewing the meanings of these terms will give you a better understanding of the videotape. If you noticed other unfamiliar terms while watching the videotape, look them up in a dictionary and discuss their meanings with your teacher.*

**Carnival** — A festive celebration which takes place in the Caribbean as well as in other parts of the world, lasting several days, featuring elaborate costumes, masquerade, music and dance, presented in a street parade.

**Celebration** — A special time that marks a particular occasion, like a holiday, when traditional musics and dances may be performed, foods eaten and stories told. Carnival is a good example of a large celebration that has become traditional in the U.S. Virgin Islands. Smaller, more private celebrations that take place on the family level can include weddings, baptisms, or birthdays.

**Custom** — A tradition habitually carried out among a group of people. For instance, the tradition of serving a particular food or wearing special clothes on a holiday.

**Documentation** — The act of gathering and recording information about traditional culture. This can be done by taking written notes or photographs, or by making audio or video recordings. Documentation is usually done through a combination of observation and interview techniques.

**Domestic Folklife** — A tradition carried on in or around the home, and used in the home, such as needlework, basketmaking, herbal healing, cooking.

**Ethnic Group** — A group of people who have shared traditions and customs, and often a shared religion and language.

**Folklife** — The part of everyone's lives that is passed on by informal learning (observation and imitation in the home and community), and is usually passed on over several generations.

**Fieldwork** — The process of collecting information for the purpose of preserving knowledge. Folklorists do fieldwork by going "into the field," where traditions exist in their home setting. Examples of fieldwork are the documentation of fishing techniques in a coastal village, or musical traditions at Carnival on St. Thomas.

**Folklife Festival** — A celebration of traditional culture, usually including musical and narrative performances and demonstrations of traditional crafts and skills.

**Folklorist** — A researcher trained in recognizing and documenting traditional culture. Also called folklife researcher.

**Foodways** — Traditional foods and their settings, such as a holiday meal or a recipe passed down over the generations.

**Home Setting/Festival Setting** — The original setting (also referred to by folklorists as "natural context") for traditional culture vs. the constructed setting of a folklife festival. Folklorists often document traditions in the home context, and then translate them to a festival setting in a way that gives the festival visitors an idea of the home without recreating the whole setting. Items and photographs from the "home" setting, where they are normally found, help visitors understand what the tradition is like.

**Interview** — A means of obtaining folklife information by asking questions and writing down or tape recording the answers.

**Lambe** — A traditional Senegalese wrestling match, accompanied by music and dance.

**Log** — A list of the contents of an audio or video tape collected as part of a folklife fieldwork project. This list helps the folklorist remember what is on the tape, in order to use the information.

**Masquerade** — In the Virgin Islands, masquerading means dressing up in costumes portraying different characters and parading through the streets during festive occasions. Masquerade groups design their costumes around a theme. In earlier times, masquerading was done during special times like Christmas. Today, the tradition of masquerading has become part of Carnival.

**Mocko Jumbie** — A costumed stiltwalker who performs during Carnival in the Virgin Islands and other parts of the Caribbean. The origin of the tradition is West African stilt-dancing.

**Muslim** — A person who practices the religion of Islam. Ninety-two percent (92%) of all Senegalese citizens are Muslims.

**Observation** — The practice of carefully watching while a tradition is carried out in its home setting, noting important information for documentary purposes.

**Occupational Folklife** — Folklife shared by members of groups who have skills, knowledge, and experience in a specific line of work, such as fishing, charcoal making or boat building. These types of skills may sometimes be carried out as hobbies or pastimes as well as ways of earning a living.

**Presenter** — A folklorist or other person familiar with traditional culture who helps visitors to a folklife festival better understand another culture. This is done by verbal explanations, short interviews of festival participants, and pointing out interesting details about traditions.

**Sabaar** — A traditional Senegalese dance party, often part of the celebration of a life passage such as a baptism or a wedding.

**Senegal** — A country on the West African coast. The country's eight million people live in large cities as well as rural villages. The official language is French, but many other languages are spoken there, reflecting the many ethnic groups who live there such as Wolof, Toucoleur, Serer and Manding. During the slave trade of the 1600s-1800s, many people were taken forcibly from Senegal and brought to the Virgin Islands and other Caribbean areas to work as slaves.

**Survey** — To collect information about a tradition from several people in a particular area, all of whom may carry out that tradition slightly (or very) differently, to allow for the comparison of information. An example would be collecting information about a traditional recipe from three different cooks.

**Tradition** — Information passed down among people within a community, often over several generations. Traditions may include songs, dances, crafts, foods, holiday celebrations, healing practices, beliefs, storytelling and occupational skills.

**Traditional Crafts** — Useful and/or decorative items made in a traditional manner, often by hand. Examples include wood carvings, baskets, woven cloth and needlework.

**Transcript** — A written document made by listening to audio or video tapes and writing down all the words as they are spoken.

**U.S. Virgin Islands** — The islands of St. Croix, St. John and St. Thomas, located in the Caribbean region, which form a territory of the United States.

**Vernacular Architecture** — Buildings constructed using traditional methods and materials native to a particular cultural area.

St. Croix Heritage Dancers dance a quadrille at the 1990 Festival of American Folklife

# RESOURCES

## GENERAL RESOURCES FOR THE STUDY OF FOLKLORE/FOLKLIFE

The ***Handbook of American Folklore***, edited by Richard M. Dorson (Bloomington: Indiana University Press, 1983) provides an excellent source of information about almost any kind of traditional folk culture, folk music, and folk art imaginable. The volume is organized into numerous short essays on topics as varied as family folklore, religious folklore, ethnic folklore, folk healers, foodways, crafts, vernacular architecture, children's folklore, the varieties of folklore research, and the presentation and preservation of folklore.

The ***Smithsonian Folklife Cookbook***, edited by Katherine S. and Thomas M. Kirlin (Washington D.C.: Smithsonian Institution Press, 1991) presents a collection of recipes and stories drawn from the family traditions and local lore of the many people from the United States and its territories who have participated in the Smithsonian's annual Festival of American Folklife.

***The Arts of Black Folk: Presenting African-American Folk Arts***, edited by Dierdre Bibby and Diana Baird N'Diaye (New York: New York Public Library Schomburg Center for Research in Black Culture, 1991) presents perspectives, definitions, approaches and case studies of community folklife documentation projects focusing on African American folklife.

***Preserving Traditional Arts: A Toolkit for Native American Communities***, by Susan Dyal (Los Angeles: U.C.L.A. American Indian Studies Center, 1988) provides guidelines and practical suggestions for beginning a folklife project. Although developed for Native American communities, this book contains much material helpful to any group.

***A Celebration of American Family Folklore: Tales and Traditions from the Smithsonian Collection***, by Holly Cutting Baker, Amy Kotkin and Steven Zeitlin (New York: Pantheon Books, 1982) provides examples and practical tips on collecting the kind of folklore found in families of all kinds. It includes folklore stories from many families, divided into different categories, such as immigration stories and stories about family characters. It also discusses the importance of family photographs and includes a guide to collecting your own family stories.

For additional reference sources for folklore studies in general, fieldwork and how to do it, and also archival and preservation issues, see the bibliography on pp. 24-6 of the American Folklife Center's ***Folklife and Fieldwork***, included in this kit. Additional copies of *Folklife and Fieldwork* are available for the cost of postage (an invoice will be enclosed with shipment). Another American Folklife Center publication, Mary Hufford's ***American Folklife: A Commonwealth of Cultures***, included in this kit, offers a history of folklife studies and a definition of folklife as exemplified by a discussion of American cultural diversity and its traditional forms. This publication is available for $2 per copy for the first 25 copies, and $1 per copy for additional copies thereafter. The price includes postage and handling. Both *Folklife and Fieldwork* and *American Folklife: A Commonwealth of Cultures* can be ordered from:

American Folklife Center
Library of Congress
Washington, D.C. 20540

For information on obtaining films and videos about American folklore, see the ***Center for Southern Folklore's American Folklore Films and Videotapes: An Index***. This catalog contains over 1800 titles with a subject index, film and video annotations, locations of special collections, and titles listings with addresses of distributors. For a free catalog, write to:

Center for Southern Folklore
152 Beale Street
P.O. Box 226
Memphis, TN 38101-0226

For information about ordering maps of the U.S. Virgin Islands:

The National Geographic has published a fine map of the U.S. Virgin Islands in its Caribbean context, with valuable historical and socio-cultural background information attached. It is entitled ***Tourist Islands of the West Indies*** (1986) and has a political map of the West Indies on the front and insets of the individual islands on the back. The map is available for $7.95 (excluding postage and handling) (order number 02841) and can be ordered from National Geographic Society, P.O. Box 1640, Washington, D.C. 20013 or call (800)638-4077.

For a good detailed map of the U.S. Virgin Islands alone with cultural and natural points of interest, map inserts for area population centers, and an index to place names, you may order ***The United States Virgin Islands: A Full Color Shaded Relief Map*** (2nd edition, 1992) from Phillip A. Schneider, Cartographer, 2109 Plymouth Dr., Champaign, Illinois 61820 for $7.95. This includes postage and handling.

## FOLKLORE/ FOLKLIFE IN THE CLASSROOM

A handy source for a variety of folklore curriculum ideas and project descriptions that have been planned and carried out in schools around the country is Marsha McDowell's edited loose-leaf resource guide, ***Folk Arts in Education: A Resource Handbook***, published in 1987. It can be ordered for $15 from:

Michigan State University Museum
Michigan State University
East Lansing, MI 48824-1045

For another fine loose-leaf collection of articles that gives an introduction to folklore and folk art ideas that work well in the school curriculum see the workbook edited by Betty Belanus entitled ***Folklore In The Classroom*** (1985). It can be ordered for $5 from:

Indiana Historical Bureau
140 North Senate
Indianapolis, IN 46204

In addition, Jan Rosenberg has compiled "**A Bibliography of Works in Folklore and Education Published Between 1929 and 1990**" for the

Folklore and Education Section of the American Folklore Society. A photocopy (25 pp.) or floppy disk (on WordPerfect 4.2) of the bibliography can be obtained for $3 (hard copy) or $5 (floppy copy) from:

Jan Rosenberg
TRAHC
P.O. Box 1171
Texarkana, AZ/TX 75504-1171

## FOLKLIFE/ CULTURAL HISTORY OF THE U.S. VIRGIN ISLANDS

Be sure to refer to the articles in the program book of the ***1990 Festival of American Folklife*** pertaining to Virgin Islands folklife and also the references they cite.

See also the excellent volumes coordinated by Ruth Moolenaar and prepared and produced for ***Project Introspection*** by the U.S. Virgin Islands' Department of Education during the 1970s. Of special interest in this series is ***European and African Influences on the Culture of the Virgin Islands*** which was published in 1972. It explores cultural influences such as foodways, religion, folk beliefs, folk tales, dance and music on the traditional culture of the U.S. Virgin Islands.

Copies of many of the *Project Introspection* volumes, now out of print, as well as other valuable curriculum materials pertaining to Virgin Islands folk culture are available in the Ruth Moolenaar Room at the Curriculum Center on St. Thomas.

Another source for the study of African American folklore is John F. Szwed and Roger Abrahams' two-volume ***Afro-American Folk Culture; An Annotated Bibliography of Materials from North, Central and South America and the West Indies***, published in 1978 by the Institute for the Study of Human Issues as vols. 31-32 of the Publications of the American Folklore Society, Bibliographical and Special Series.

# APPENDIX B

*Additional works to consult:*

Benjamin, Guy H., *Me and My Beloved Virgin* (St. John, U.S.V.I., 1981).

Jarvis, Antonio, *The Virgin Islands and Their People* (Philadelphia: Dorrance & Company, 1944).

Lewisohn, Florence, *Diverse Information on The Romantic History of St. Croix - From The Time of Columbus Until Today* (Boston: St. Croix Landmarks Society, 1964).

Paiewonsky, Isidor, *Eyewitness Accounts of Slavery in the Danish West Indies Also Graphic Tales of Other Slave Happenings on Ships and Plantations* (St. Thomas, U.S.V.I., 1987).

Peterson, Arona, *Herbs and Proverbs* (St. Thomas, U.S.V.I., 1974, 1975, 1982, 1987).

Richardson, Evelyn, *Seven Streets by Seven Streets* (New York: Edward W. Blyden Press, 1984).

Rivera, Eulalie C., *Growing Up on St. Croix* (St. Croix, U.S.V.I., 1987).

Schrader Sr., Richard A., *Notes of a Crucian Son* (St. Croix, U.S.V.I., 1989).

Valls, Lito, *What a Pistarkle!* (St. John, U.S.V.I., 1981).

*Suggested listening:*

*Zoop, Zoop, Zoop.* Recording produced by Mary Jane Soule. Available for $10.00 from Petras Studios, P.O. Box 1458, East Arlington, MA 02174.

# APPENDIX B

## FOLKLIFE/ CULTURAL HISTORY OF SENEGAL

Be sure to refer to the articles in the program book of the ***1990 Festival of American Folklife*** pertaining to Senegalese folklife and also the references they cite, such as the suggested Smithsonian/Folkways Recordings of Senegalese music, listed on p. 47. A catalog of Smithsonian/Folkways Recordings can obtained, free of charge, from:

Smithsonian/Folkways Recordings
416 Hungerford Dr.
Suite 320
Rockville, MD 20850

For a good general history of Senegal, see Sheldon Gellar's ***Senegal: An African Nation Between Islam and the West*** (Boulder: Westview Press, Inc., 1982).

*Additional works to consult:*

**Literature**

Kane, Cheikh Hamidou, *Ambiguous Adventure* (Massachussetts: Colonial Press, 1963, orig. published 1962).

Sembene, Ousmane, *God's Bits of Wood* (London: Heineman Educational Books, 1981, orig. published 1960).

Senghor, Leopold Sédar and Abdoulaye Sadji, *La Belle Histoire de Leuk-le-Lievre* (Paris: Classique Hachette, 1953).

**Senegalese Folklife**

*Les Naissances Extraordinaire*. Special issue of *Demb ak Tey: cahiers du mythe* (no. 6) (Dakar: Ministére de la Culture du Sénégal, Centre d'Etudes des Civilizations, 1980).

*Education et initiation*. Special issue of *Demb ak Tey: cahiers du mythe* (no. 7) (Dakar: Ministére de la Culture du Sénégal, Centre

d'Etudes des Civilizations, 1982).

Colvin, Lucie Gallistel, *Historical Dictionary of Senegal* (Metuchen, New Jersey: The Scarecrow Press., Inc., 1981).

Diagne, Léon Sobel, *Contes Serères du Sine: Senegal* (Dakar: Université Cheikh Anta Diop, IFAN-Ch. A. Diop, 1989).

Hesseling, Gerti, *Histoire politique du Senegal, Institutions, droit et societe* (Paris: Editions Karthala, 1985).

Kesteloot, Lilyan and Cherif M'Bodj, *Contes de mythes Wolof* (Dakar: Les Nouvelles Éditions Africaines, 1983).

Magel, Emil A., *Hare and Hyena: Symbols of Honor and Shame in Oral Narratives of the Wolof of the Senegambia* (Ann Arbor: University Micro International, 1977).

N'Diaye, Abdou and others, *La Place de la femme dans les rites au Senegal* (Dakar: Les Nouvelles Éditions Africaines, 1986).

Sembène, Ousmane, *The Money - Order* (London: Heinemann Educational Books, African Writers Series, 1972).

Sylla, Abdou, *Creation et imitation dans l'art africain* (Dakar: Institut Fondamental de l'Afrique Noire, 1988).

Thiam, Iba Der and Nadior N'Diaye, *Histoire de Sénégal et de l'Afrique* (Dakar: Les Nouvelles Editions Africaines, 1976).

Wright, Donald R., *Oral Traditions From the Gambia, Vol. 1: Mandinka Griots* (Athens, Ohio: Center for International Studies, Ohio University, 1979).

## CHECKLIST OF KIT CONTENTS

## WRITTEN MATERIALS:

### FOLDER 1

*Introduction: Learning About Folklife: The U.S. Virgin Islands & Senegal*
- Introduction
- How to Use the Guide
- Unit Descriptions

*Appendices*
- Vocabulary
- Resources
  - General Resources for the Study of Folklore/Folklife
  - Folklore/Folklife in the Classroom
  - Folklife/Cultural History of the U.S. Virgin Islands
  - Folklife/Cultural History of Senegal
- Checklist of Kit Contents
- Narration of Videotape
- Evaluation Form

### FOLDER 2

**UNIT** *1: Introduction to Folklife*
- Teacher Preparation
- Learning Objectives
- Lesson One: What is Folklife?
  - Student Explanation
  - Discussion Questions
  - Student Activity Sheet #1: What is Folklife?
- Lesson Two: Folklife in Photographs
  - Student Explanation
  - Discussion Questions: General
  - Discussion Questions: Related Photos
  - Student Activity Sheet #2: Costume in the Virgin Islands & Senegal: The Head Tie
- Lesson Three: Folklife in Your World
  - Student Explanation
  - Discussion Questions
  - Student Activity Sheet #3: Folklife in Your World

## APPENDIX C

### FOLDER 3

**UNIT 2:** *Geography & Cultural History*

- Teacher Preparation
- Learning Objectives
- Background Information: Geography & Cultural History
  - U.S. Virgin Islands
  - Senegal
- Maps
  - 1. Atlantic Ocean showing position of Virgin Islands and Senegal
  - 2. Caribbean
  - 3. Virgin Islands
  - 4. Senegal showing cultural groups
  - 5. Virgin Islands showing cultural influences since 1945
- Lesson One: Map Study
  - Student Explanation
  - Discussion Questions
  - Student Activity Sheet #4: Put Yourself in Their Place
- Lesson Two: Traditional Foodways
  - Student Explanation
  - Discussion Questions
- Background Information: Foodways
  - Virgin Islands Foodways
  - Senegalese Foodways and Teranga — The Arts of Hospitality
  - Student Activity Sheet #5: Now You're Cooking!
- Recipes
  - Kallaloo
  - Fungi with Okra
  - Agua Pirringa (Sweet Coconut Water)
  - Thiebou-Dienne (Stewed Fish with Rice)
  - Poulet Yassa (Chicken with Onions and Lemon)
- Lesson Three: Cooking Up Your Own Cultural Heritage
  - Student Explanation
  - Discussion Questions
  - Student Activity Sheet #6: Cooking Up Your Own Cultural Heritage

## APPENDIX C

### FOLDER 4

**UNIT** *3: Music & Storytelling*

- Teacher Preparation
- Learning Objectives
- Lesson One: Storytelling
  - Student Explanation
  - Discussion Questions
- Background Information: Storytelling
  - U.S. Virgin Islands Storytelling
    - Bru Nansi, Bru Tukuma and the Butter
    - The Dance Given by the Horned Animals
  - Senegalese Storytelling
    - The Two Coumbas, A Senegalese Folktale
  - Student Activity Sheet #7: Story Characters
- Lesson Two: Music
  - Student Explanation
  - Discussion Questions
- Background Information: Music
  - Music of the Virgin Islands
  - Music of Senegal
  - Student Activity Sheet #8: Instruments at Hand
- Lesson Three: The Stories in the Music and the Music in the Stories
  - Student Explanation
  - Discussion Questions
  - Student Activity Sheet #9: Create Your Own Cariso or Calypso

### FOLDER 5

**UNIT** *4: Folklife Celebrations*

- Teacher Preparation
- Learning Objectives
- Lesson One: Comparing Two Celebrations
  - Student Explanation
  - Discussion Questions
  - Student Activity Sheet #10: Celebration Photo Detective

Lesson Two: Moko Jumbie and Serignou Mbeur
  Student Explanation
  Discussion Questions
  Student Activity Sheet #11: Moko Jumbie and Serignou Mbeur
Lesson Three: Plan Your Own Celebration
  Student Explanation
  Discussion Questions
  Student Activity Sheet #12: Let's Celebrate

*Festival of American Folklife Program Book*

*Folklife and Fieldwork* (booklet)

*Commonwealth of Cultures* (booklet)

## AUDIO-VISUAL MATERIALS:

1 VIDEOTAPE
  Introduction
  Traditional Foodways
  Storytelling Examples
  Folklife Celebrations

2 AUDIO TAPES
  Senegal Stories and Music
  U.S. Virgin Islands Music

14 8"x10" photos with captions on back

# NARRATION OF VIDEOTAPE

## INTRODUCTION

Every summer in Washington, D.C., people from different parts of the United States and the world come to the Smithsonian Institution's Festival of American Folklife to teach each other about the part of their cultural heritage called "folklife."

What is folklife?

Folklife is the ways people and communities express themselves in everyday life and at holiday times. These expressions include music, stories, domestic and occupational crafts, cooking and celebrations. Folklife is passed on through borrowing, imitating, and learning within families or groups, and it takes place everywhere around the world.

In 1990, people from the United States Virgin Islands and the country of Senegal brought their folklife traditions to Washington, D.C., helping more than one million people understand the cultural heritage of these two areas of the world a little better through performances and demonstrations of folklife.

Learning more about the cultural heritage of these two areas of the world will help you understand more about folklife. You will find that you also have many examples of folklife to share with others, no matter what your background is.

The territory of the U.S. Virgin Islands is located in the Caribbean region, south of the state of Florida and east of Puerto Rico, and consists of the main islands of St. Croix, St. John and St. Thomas and over 50 smaller islands.

Traditions of the Virgin Islands show an influence of the cultures that were part of its history — African, Spanish, Danish, French, Dutch, German, English and the Caribbean itself.

Senegal is a country in West Africa. Because of its location at the westernmost tip of the African continent, Senegal has been a major crossroads for intercontinental and cultural exchange. It was once the capital of French West Africa. Its citizens come from many different cultural groups, such as Wolof, Toucouleur, Serer, Soninke and Diola. There are also immigrants from France and from other countries in Africa, Europe and the Americas.

Similarly to the Virgin Islands, many different influences important to Senegal's history have shaped this country's cultural heritage, blending with native Senegalese traditions to become something new.

The traditions of these two places also have been affected by their environments.

The two places are both in the tropical region, so they grow some of the same plants and crops. Also, they both have a large area of seacoast, so fishing is an important occupation and food source.

The histories of the two areas have a connection as well.

Beginning in the 1600s, people from West African areas, including what is now Senegal, were enslaved and brought to places in the New World like the Virgin Islands. These people brought many traditions with them from Africa — so, we can see similar traditions in the folklife of Senegal and in the Virgin Islands.

Drummers from the Virgin Islands and Senegal at the Festival of American Folklife played together, recognizing common musical traditions and possibly inventing new ones during this encounter.

Both of these areas have a rich tradition of crafts such as basketmaking, fabric arts, traditional building methods and woodworking. Many of these traditions have been passed down over generations.

Sometimes, these traditions are learned through formal apprenticeships. For example, at the Festival, a Senegalese weaver demonstrated traditional techniques of weaving cloth using a strip loom. Along with the master weaver came his young apprentice, who is learning to produce the intricate patterns.

Children also grow up learning to do things from family and community members in an informal method, by simply watching and imitating.

Craftspeople from the Virgin Islands at the Festival in Washington explained to visitors how they learned their traditions. Let's watch and listen.

"My parents...my mother could do all of this. And she taught us from young. We had to be busy.

(in background) "When I was going to school, I went to school in Coral Bay, St. John. My school was Benjamin Franklin School. And there is where I learned to make baskets by a man named Horace Sewer. I've been making baskets from nine years old."

"When I was a young fellow, about 17, they encouraged me to learn this trade."

"This is one of the tricks we used to do — we call it saving. This is called saving."

The Smithsonian Institution and the people of the Virgin Islands and Senegal think that their folklife is worth saving. This is one of the reasons they organized the 1990 programs at the Festival of American Folklife.

In preparation for the Festival, and to preserve a record of many of the traditions of the two places for future generations, researchers in the Virgin Islands and Senegal collected information.

In Senegal, traditions were researched in both large cities and in rural areas. One of the examples of traditional folklife recorded was the construction of a traditional house in a small farming village. As the building took shape under the skilled hands of the traditional craftsmen, the researchers used photographs and videotapes to record a traditional house, which is not built in the cities, but continues to be important in rural life.

The researchers recorded "the whole story" about this traditional practice: how the raw materials were gathered, how the house's framework was fashioned from wood, how the walls were woven from grass or millet stalks, and how straw can be twined together to make a strong, rainproof roof. From this documentation, we can learn a great deal about Senegalese village culture in general — such as, what types of homes are preferred, what types of native materials are available, what traditional skills are needed to build a home, and how homes fit in the village design.

At the Festival, this information was used to construct a small-scale "village compound" for presenting Senegalese traditions.

In the Virgin Islands, one of the many subjects researchers gathered information about was traditional fishing practises.

At the Festival, this information was passed on to visitors through the demonstrations of fishing crafts such as netmaking, and through presentations by some of the same people who did the research.

At the Festival, the people presenting the folklife of their home settings of Senegal and the U.S. Virgin Islands had a chance to share their traditions with one another. For instance, during a re-creation of a traditional masquerade "tramp" in Washington, Senegalese musicians and dancers joined in this tradition, trading styles of playing and dancing with the Virgin Islanders. Who knows? This may have helped create some new traditions in both Senegal and the Virgin Islands!

Now you have a better idea of what folklife is all about. It is a part of everyone's cultural heritage, even your own.... It is learned by observing and imitating within a family or a community.... It can be anything from a very special celebration to an everyday task.... And, it can change and grow over time and through contact with other people and groups.... Visiting the Folklife Festival in Washington, D.C. helped people from all over the United States and the world learn about the traditions of Senegal and the U.S. Virgin Islands. But, it is just as important to learn more about the traditions in your own life.... Talk to your parents, grandparents, friends and neighbors. Look around — people have many ways of expressing their culture in everything they do.

# APPENDIX D

## FOODWAYS

Food is an important part of everyone's life and everyone's cultural heritage.

How we learn to buy, gather, grow, prepare, serve and celebrate with food tells much about our backgrounds and upbringing.

"Oh yeah, you can't have a meal in the U.S. Virgin Islands without rice and beans, and Arroz con Pollo, chicken and rice. You can't have a meal in the whole Caribbean without rice and beans."

There are no stronger exponents of Virgin Islands culture, as you will soon see and hear, than those of the French tradition.

"Well, most of my people was farmers and fishermen, ...the north side. The reason why we're farmers and fishermen, you get six months of the year calm water, the other six months we got calm in between, but we got rough, rough seas. We're in the Atlantic side of the island."

At the Festival of American Folklife in Washington, D.C., participants from Senegal and the Virgin Islands prepared traditional foods that they make at home. The foods that they chose to cook reflect the rich bounty of the sea and land in these two parts of the world, and the cultural heritage of the two places.

Two of the dishes, kallaloo from the Virgin Islands, and *thiebou-dienne* from Senegal, use ingredients gathered, grown, or bought fresh at the marketplace. The recipes have been handed down by word of mouth for generations.

"Kallaloo uses native fish, a special bush, and other ingredients."

"Kallaloo is made of the local sea food. Crab, which you see here. We have a local land crab; it is a little different than the other crab that we see around. Then we have conch — that comes from the sea. We also have ham, which is smoked ham or you also could use ham knuckle. We have fish, that I usually fry it and bone it. And you use the other portion of it. We have here another salted meat, known as the pig snout and the pig tail. And these is all the meats that we use in it. Then we have here some spinach, okra, and a local kallaloo bush, grown together. That is what really gives the flavor. We have here some eggplant, and this is some of all that go into kallaloo."

*Thiebou-dienne* has some similar ingredients, as you see here.

"Then you put the onions as the first step. Then you put your tomato in it. Then you mix it, and you make sure that your tomato paste is real thick, and then you wait for about 20 minutes, then you add some water in it. Of course you have cleaned your big fish previously and you have taken all the scales out and the inside has been cleaned. And you make some stuffing. The stuffing is made out of parsley, onions, hot pepper, peppers, salt and garlic, of course. Once you have stuffed your fish, you put the fish in it and you wait until it boils and cooks very well. Then you clean the vegetables and you put the vegetables — the vegetables are eggplant, they are okra, cabbage, hot pepper, yucca, carrots and yams. Of course, on the other side, you have rice because "*thiebou,*" that means rice and "*dienne,*" that means fish. So it's a rice and fish dish. The fish is inside, of course, and once all the vegetables and the fish are cooked you take them out and you put the rice in it. Then you're going to put another seasoning with the garlic, onion and salt and pepper and hot pepper. Once all the vegetables and the fish are taken out of the pot then you're going to put the onions in it and you just cover it, and you make it boil. The rice is in. It has to cook and take all the flavor of the different vegetables and the fish that were previously cooked in this gravy. You wait for a good half hour until it boils and then you mix the rice and make sure it's evenly cooked because it has to be nice and tender, just so. Then you're going to put the lid on it, cover it just the way she does. You wait another half hour, then it is ready to be eaten."

To gather the ingredients for dishes like kallaloo and *thiebou-dienne*, traditional cooks may begin by growing some of the vegetables themselves.

In the Virgin Islands, growing some of the food eaten by the family has always been important.

"Well, in the days when I was young, when working with my father, they used to plant sweet potato, sugar cane, bananas, tanias, sweet cassava, pumpkin, corn, okras, and peas, those are the gardens that they use to garden in those days. The way they plant the sweet potato in my days, they plant them by the moon. There are certain times of the moon you plant sweet potato of which you get a good crop. But if you don't plant them on that special time then you gets nothing at all."

Fishing is a major industry in the Virgin Islands and Senegal, and a great deal of fish is eaten in the two cultures. Fishermen use many methods to catch the different kinds of fish found in these two parts of the world.

"Making what we call a fish pot and what some people call a fish trap, represents one of maybe three major ventures into fisheries in the Virgin Islands. The fry net is used primarily to get the bait that is used for hand-line fishing, which is maybe the most conservative of the fishing industries in the Virgin Islands, the one that has gone through the least change. Then of course you have a seining tradition, which, you'll find out that that's of the tradition in West Africa."

In order to use the freshest ingredients in their traditional dishes, cooks in the Virgin Islands and Senegal also may gather foods at the marketplace. The marketplace has many foods to offer, and also serves as a place for people to meet and socialize.

In both Senegal and the USVI, there is a strong tradition of cooking over open fires using wood or charcoal.

Young cooks learn their methods from older cooks passing the tradition on to the next generation.

"Growing up as a small child I learned from my grandmother and my mother, Mrs. Evadne Petersen. She's a public health nurse, retired now, but she also did cooking and baking."

Traditional food is used in everyday cooking, such as making kallaloo or *thiebou-dienne*, but it is also important on special occasions, like the

Day of the Cross in the Puerto Rican community of St. Croix, USVI.

So we can see, all over the world, food is much more than something we eat to stay alive and well. It is part of our cultural heritage, every day, and at special times of the year.

## CELEBRATIONS

All over the world, people celebrate at special times of the year with music and dance, games, food, costume-making and storytelling. Many of these celebrations have been taking place for centuries, although they have changed over the years — adding new elements. These celebrations are an important part of the folklife of the people who participate in them.

Two such celebrations, the U.S. Virgin Islands Carnival and the Senegalese *lambe*, were re-created at the 1990 Festival of American Folklife in Washington, D.C. The participants brought the costumes, musical instruments and other elements of their traditions with them to Washington, D.C., to help visitors learn how they celebrate.

The Senegalese *lambe* is an annual harvest-time celebration featuring traditional wrestling matches in local farming communities. The wrestlers, many of whom are farmers, have a chance to show off their strength and stamina in the matches.

The *lambe* originated in the Sine region of Senegal. Over the years, it became a popular tournament game all over Senegal, as exciting as the Superbowl or World Series in the United States.

Today in Senegal, the *lambe* takes place in village centers or large public arenas. Although the wrestling match is the central focus of the celebration, drumming, singing, and displays of magic are important parts as well.

In Washington, D.C., as wrestlers warmed up in preparation and dancing and singing began, a researcher familiar with the tradition explained it to an audience who might otherwise have found elements of the celebration strange. Visitors watched the participants, and listened to the researcher's explanation.

"Welcome to the *lambe*! *Lambe* being the national sport, that is, the indigenous, national sport in Senegal. And it is usually one of those occasions to show skill and strength. Also a special combination of skill because the two wrestlers try to out-do each other physically and added through direct confrontation or with the assistance of any mystical, if not medical strengths that there can be. And in such a way that you will hardly ever see a real wrestler, a good wrestler respecting himself and respecting the tradition, who would confront his challenger without the assistance of his own people. Because the wrestler is usually followed by junior wrestlers who — just to learn the trick and the trade, follow the master. Also, a juju man [keeper of spiritual powers] is always in the luggage of the champion. But the juju man is the one who should first try and out-do the juju man of the other wrestler so that his own wrestler can also out-do the wrestler of the opposite camp."

In Washington, D.C., a large audience watched with interest, joining into the spirit of the match. All of the elements of a traditional *lambe* — music, dance, costumes and displays of magic — conveyed an idea of the richness of the event as celebrated in Senegal.

In the Virgin Islands, Carnival is the season when everybody comes together as one. People return home from hundreds and even thousands of miles away to celebrate with family and friends. The festivities include a parade with music and elaborately costumed dancers.

The tradition of Carnival evolved from masquerading traditions of the past.

In Washington, D.C., visitors learned more about this earlier tradition from one of the presenters at the festival.

"Carnival took the place of masquerading from, like the 1950s on. And, prior to that, the masquerading tradition was one that was not organized in sense that it was an organized parade. Today, we have an organized parade that is supposed to start at a certain time and end at a certain time. The masquerading tradition, it's like, all day, all night, depending upon the group that comes out. Most times it was done during the festival, a festive time, for example, Christmas. And on the estates, that, if you visit the U.S. Virgin Islands, you will find the old estate names. And on each one of these estates, you would have bands of masqueraders coming out of the estate areas, coming into town, and groups from town meeting masqueraders."

In the masquerade, musicians accompanied paraders, who wore disguises representing characters. Their bands were often called "scratch bands." The instruments they played were usually a flute, a hollow gourd called a squash, the drums, and a triangle called a steel.

More recently, contemporary brass and steel bands have become popular in the Virgin Islands during Carnival.

In St. Thomas in the U.S. Virgin Islands, an important element of the Carnival celebration is the Moko Jumbies, or stilt-dancers. They parade through the middle of town with other Carnival participants from their community.

Like the scratch band, the Moko Jumbies were an indispensable part of the older masquerade tradition.

The origins of the Moko Jumbies can be traced to West Africa.

"Yes, it certainly is a West African tradition and that is where we got it from in the Caribbean."

Today, stilt-dancers such as this one, performing at a street party in Senegal, are still practicing their tradition in West Africa.

In the Virgin Islands, the Moko Jumbies originally had a religious function for the people who were brought from West Africa to the Caribbean to become slaves on large plantations.

"This whole concept of Moko Jumbies and masquerading was an integral part of the religious ceremony. It was a way of giving thanks and praise to God. And when they brought slaves from West Africa to the Caribbean, the slave masters did not allow the slaves to practice their indigenous religions as they knew it. Therefore, this whole concept of Moko Jumbie changed from religious in nature to festive in nature. The emphasis was not longer on the religious aspects, or I should say the obvious or superficial emphasis, because to the people that actually performed on the stilts and did the masquerading, it was still religious. But, they had to masquerade it, or they had to hide it, so that the slave masters did not know that they were, in fact, practicing their religions."

At the re-creation of the Carnival at the Festival in Washington, Moko Jumbies and other masqueraders displayed their traditional form of artistry for thousands of people, providing them with a "taste" of the celebration in the Virgin Islands.

The celebrations of the *lambe* and Carnival that visitors experienced at the Festival of American Folklife contain elements that have evolved over centuries of tradition. From its origins as a local match of strength and skill, the *lambe* in its modern form has become a national pastime in Senegal. And, from the original tradition of masquerading in the Virgin Islands, Carnival has grown to a huge, festive occasion with some of its roots still apparent in the West Africa of today. And, finally, the two celebrations were brought together in Washington, D.C., to help a large audience understand the traditions of these two parts of the world a little better, and perhaps learn to appreciate the traditions of their own communities that much more.

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*On the cover:* Left, Cecil "Dallars" George from St. John, U.S. Virgin Islands, and Abdou N'Diaye from Dakar, Senegal, exchange drumming techniques at the 1990 Festival of American Folklife.

# *Learning About Folklife*

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